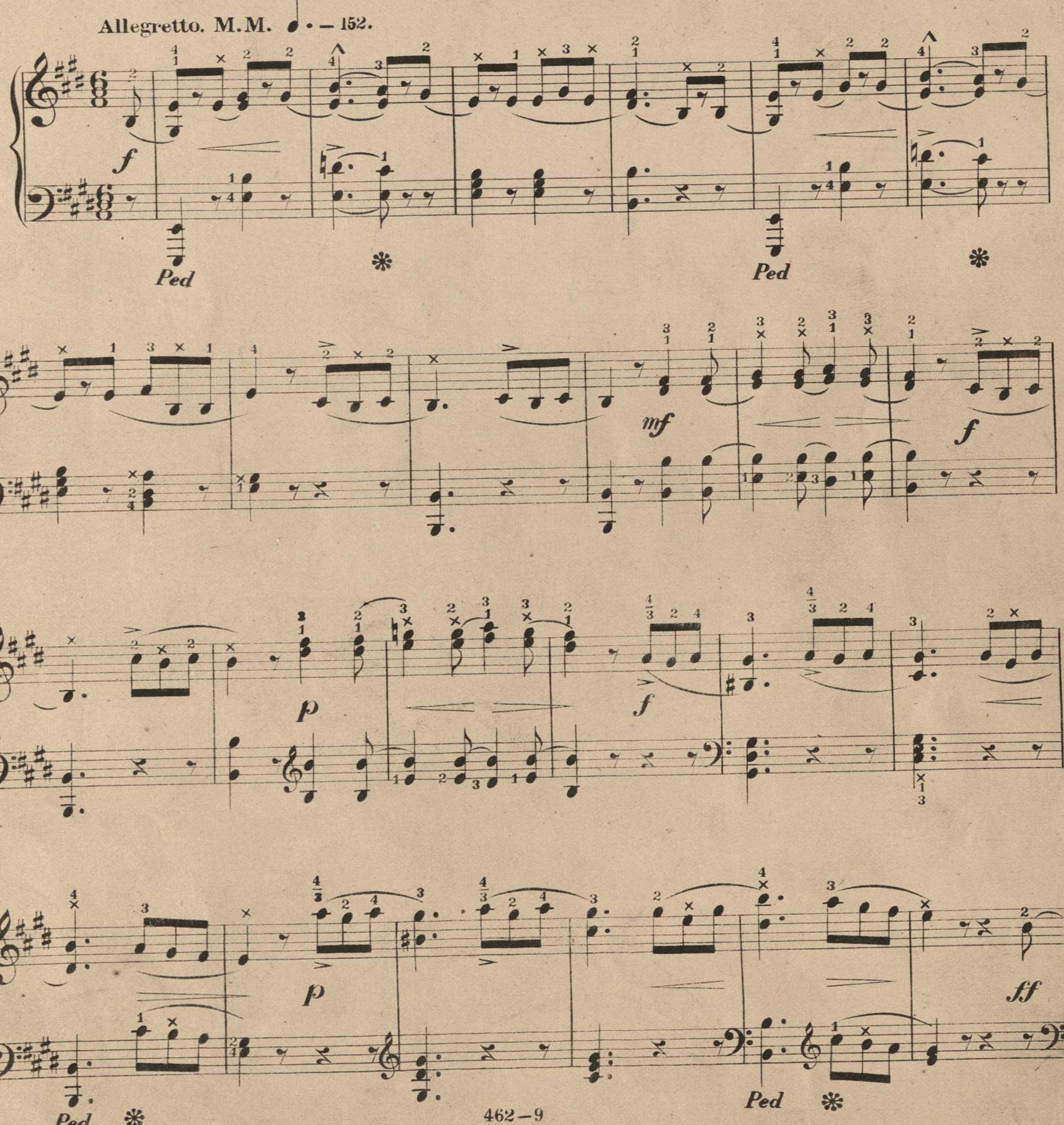
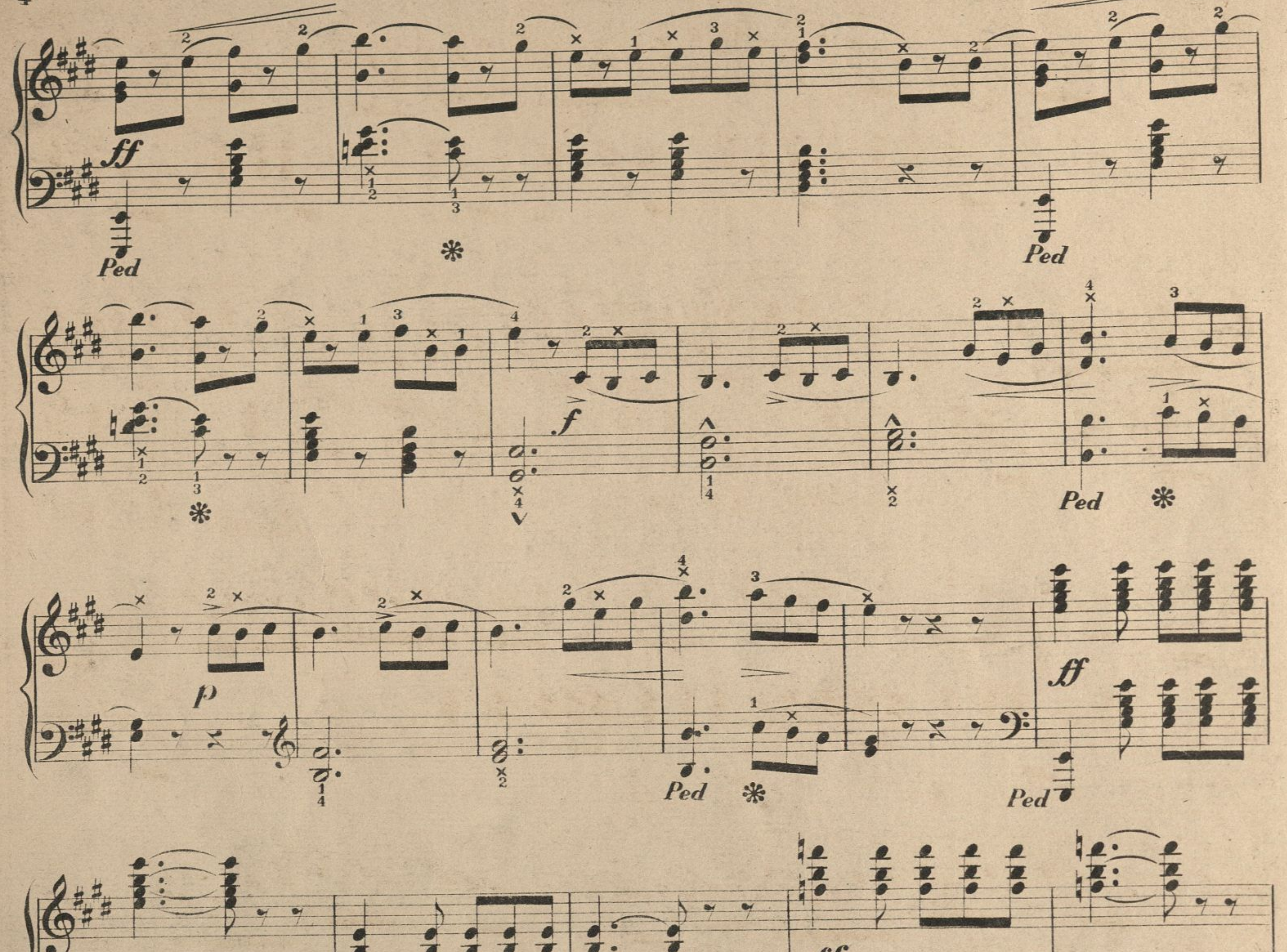
SELINA.

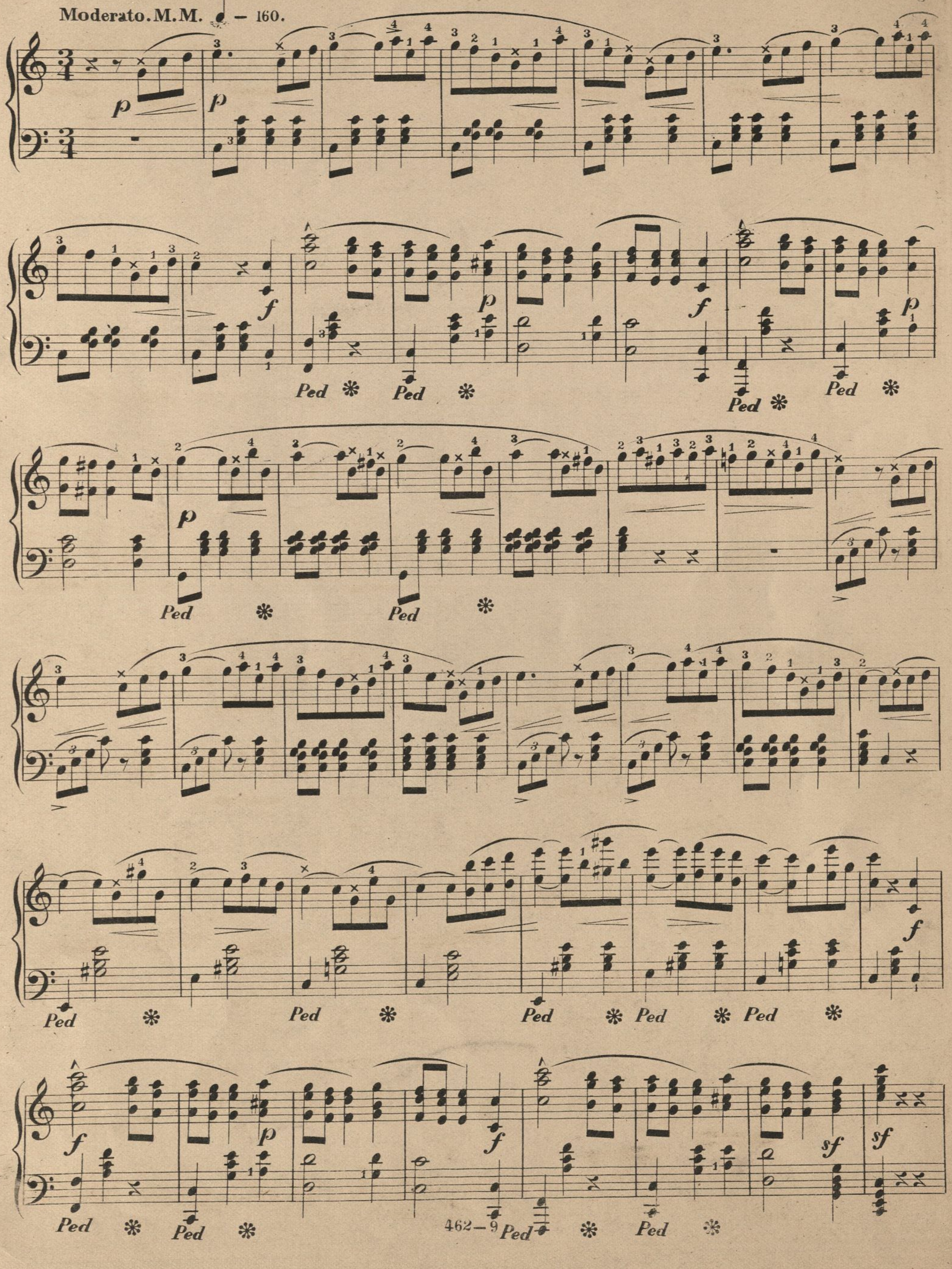
William Tell

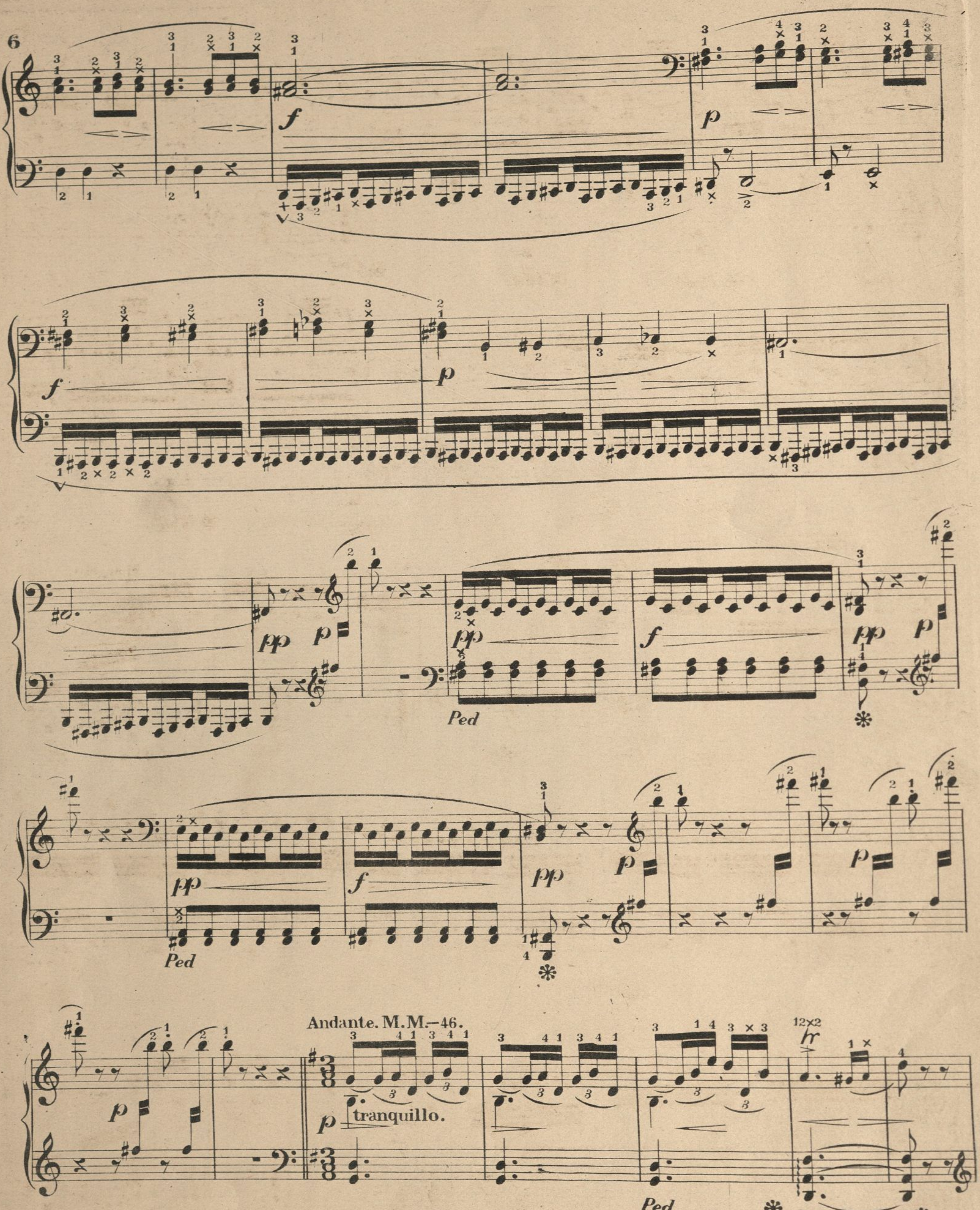
JEAN PAUL.

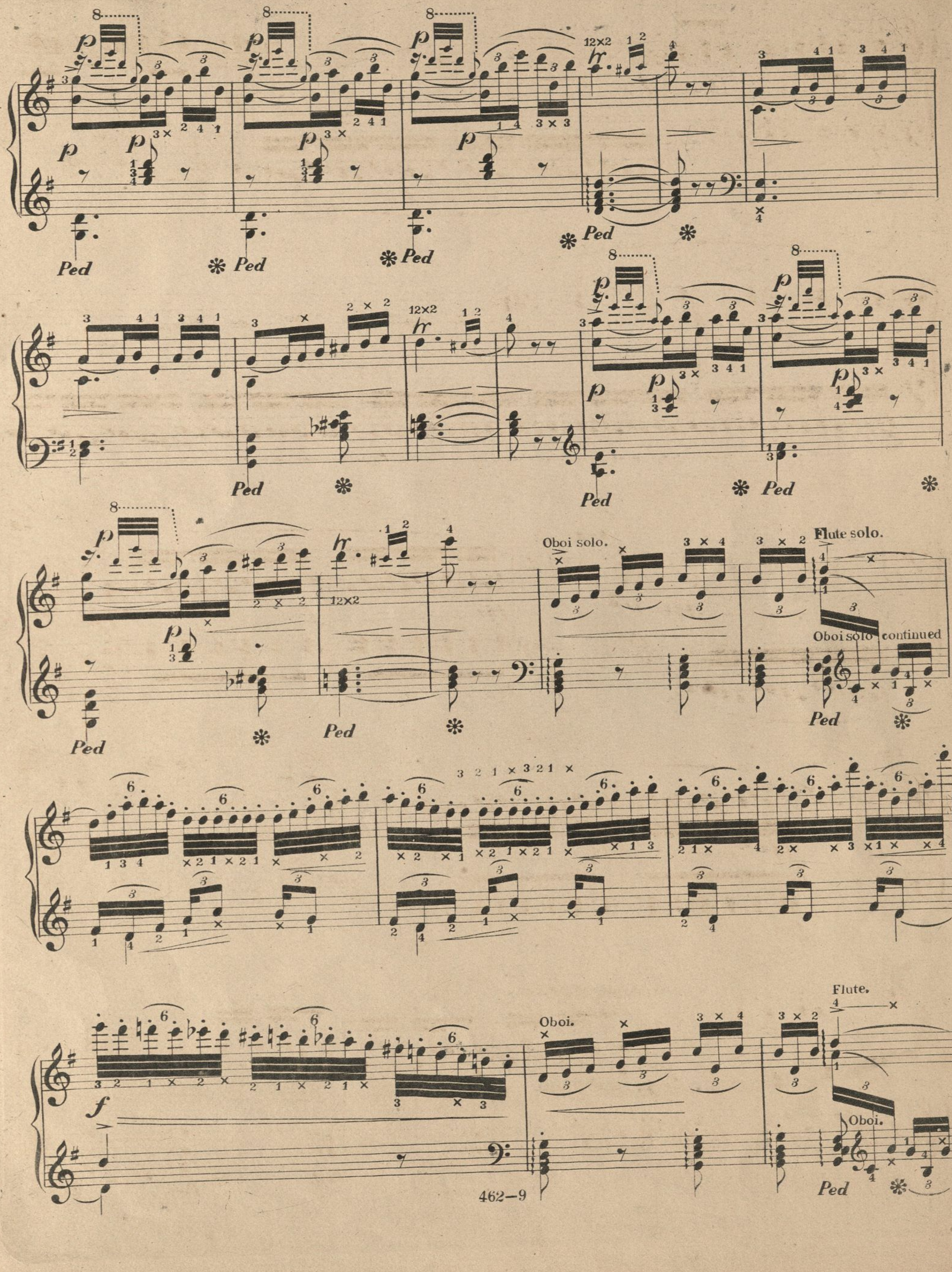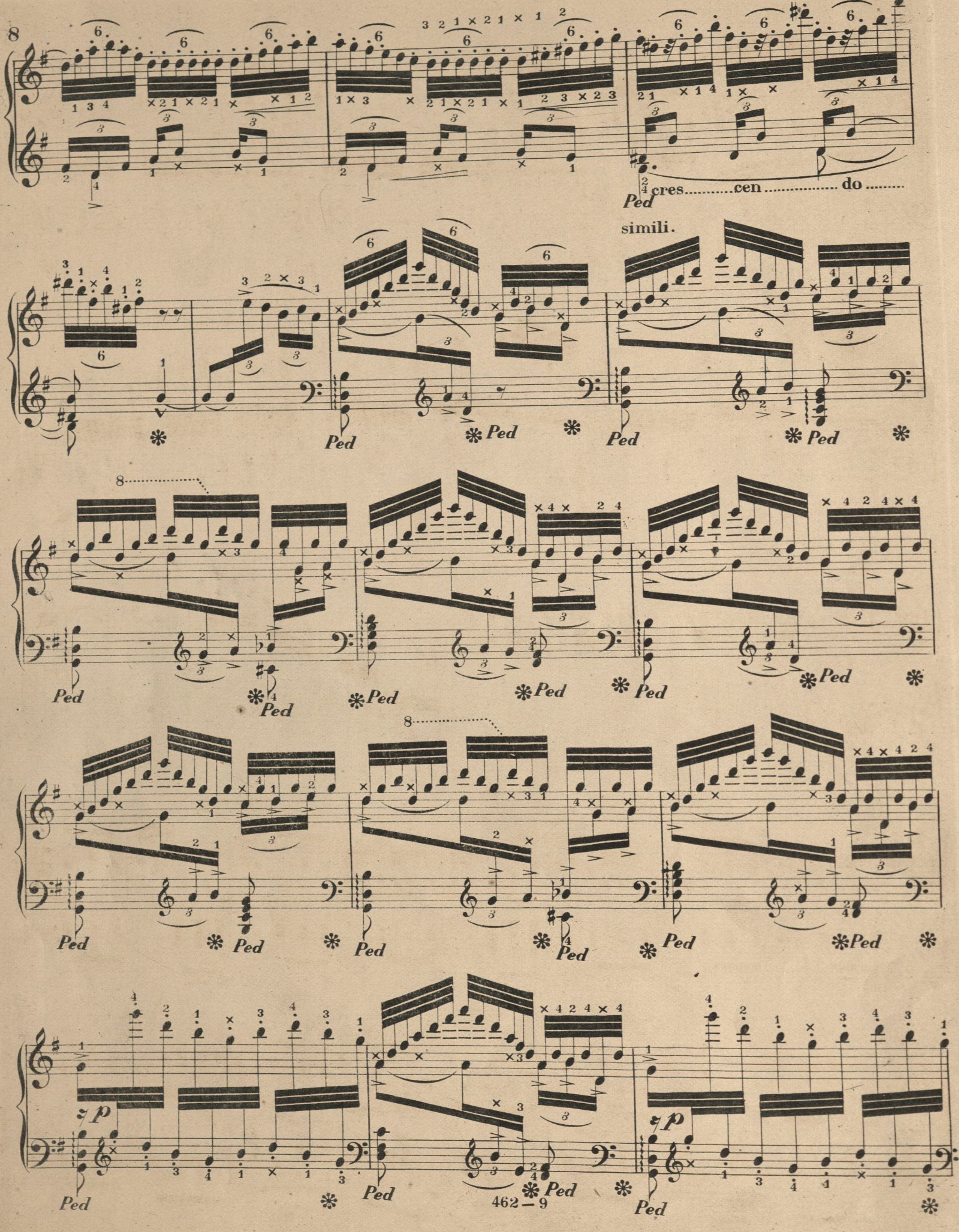


462—9

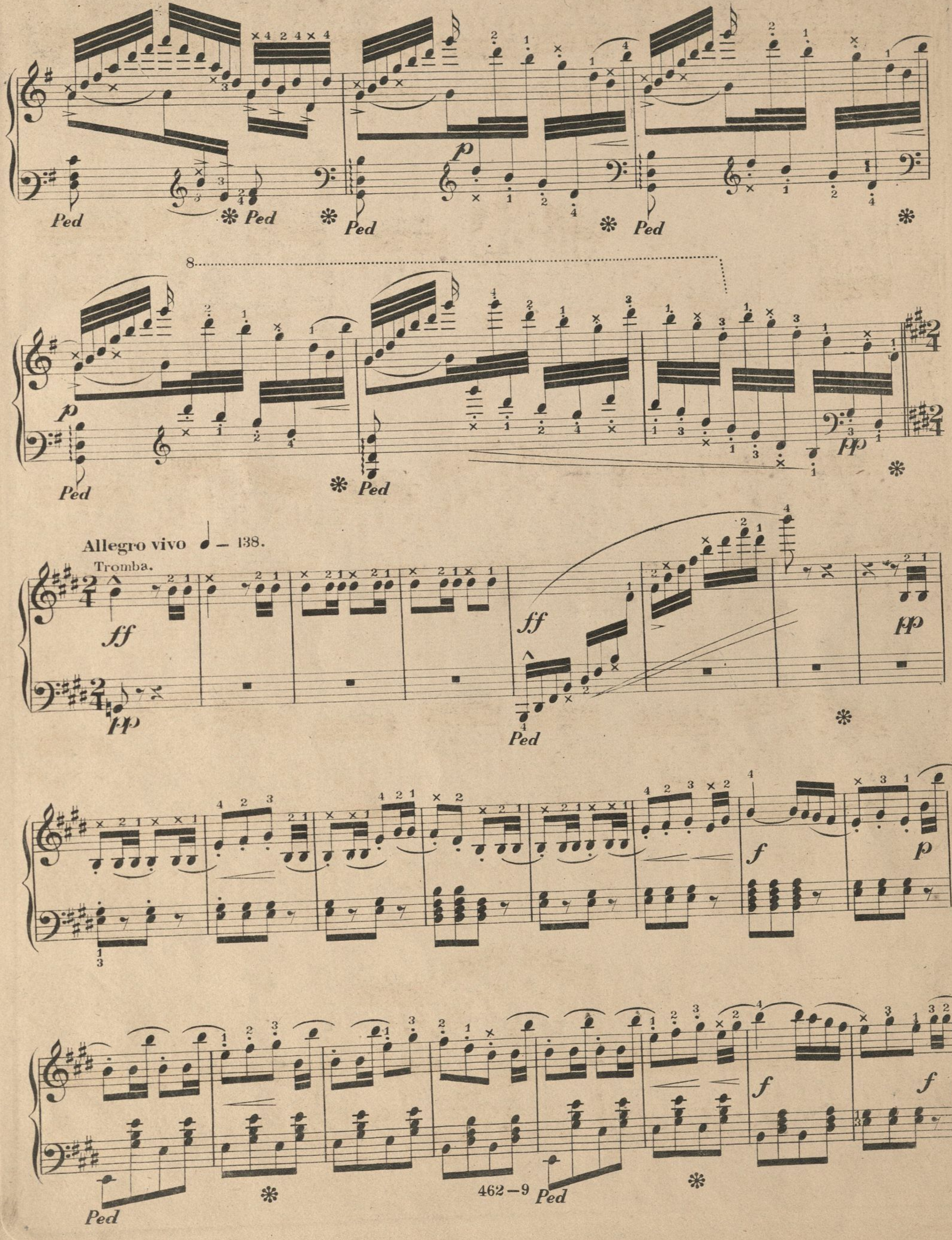

ff
Ped
f
p
pp
L'istesso tempo.
armonioso.
mf

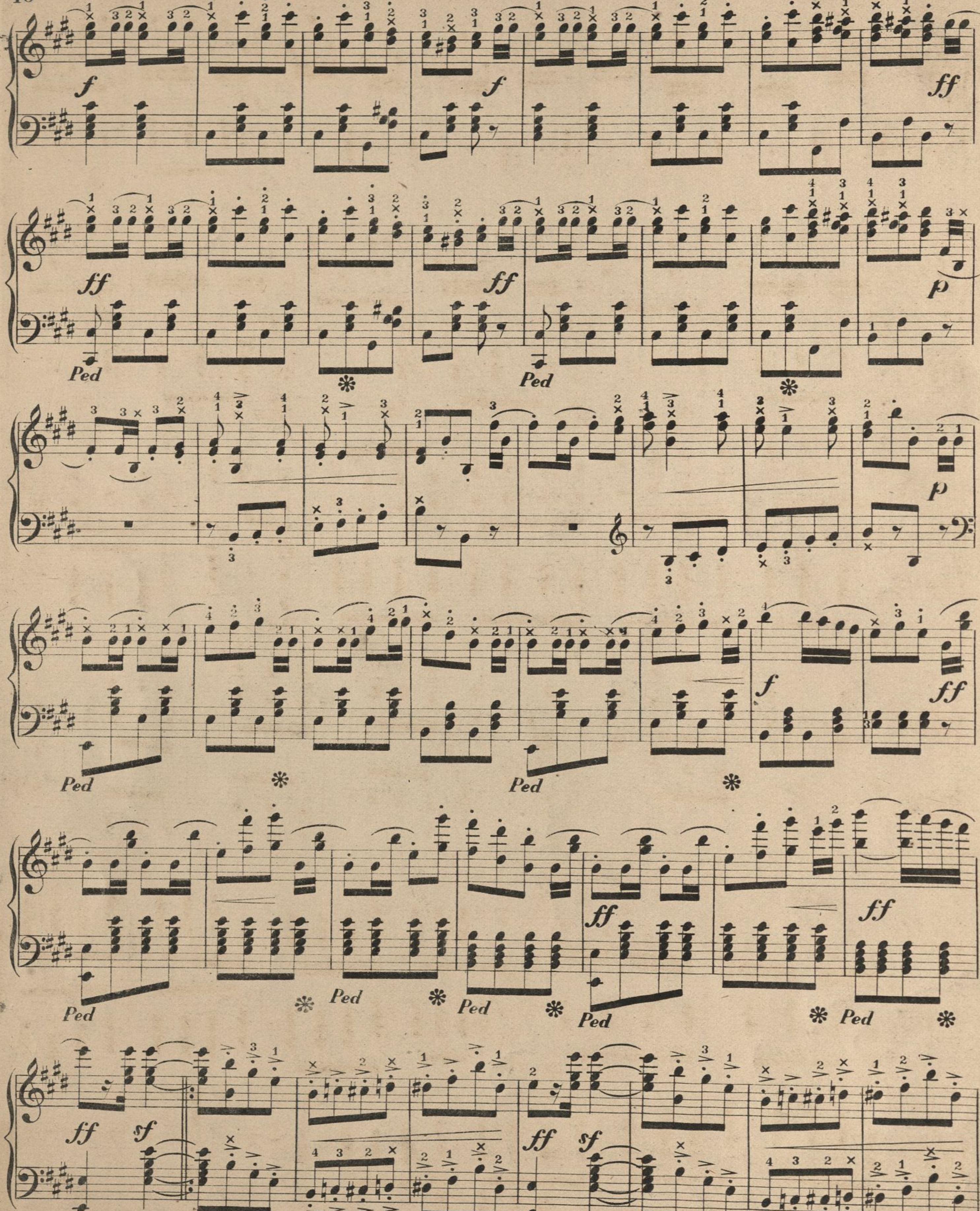

Moderato. M.M. ♩ – 160.
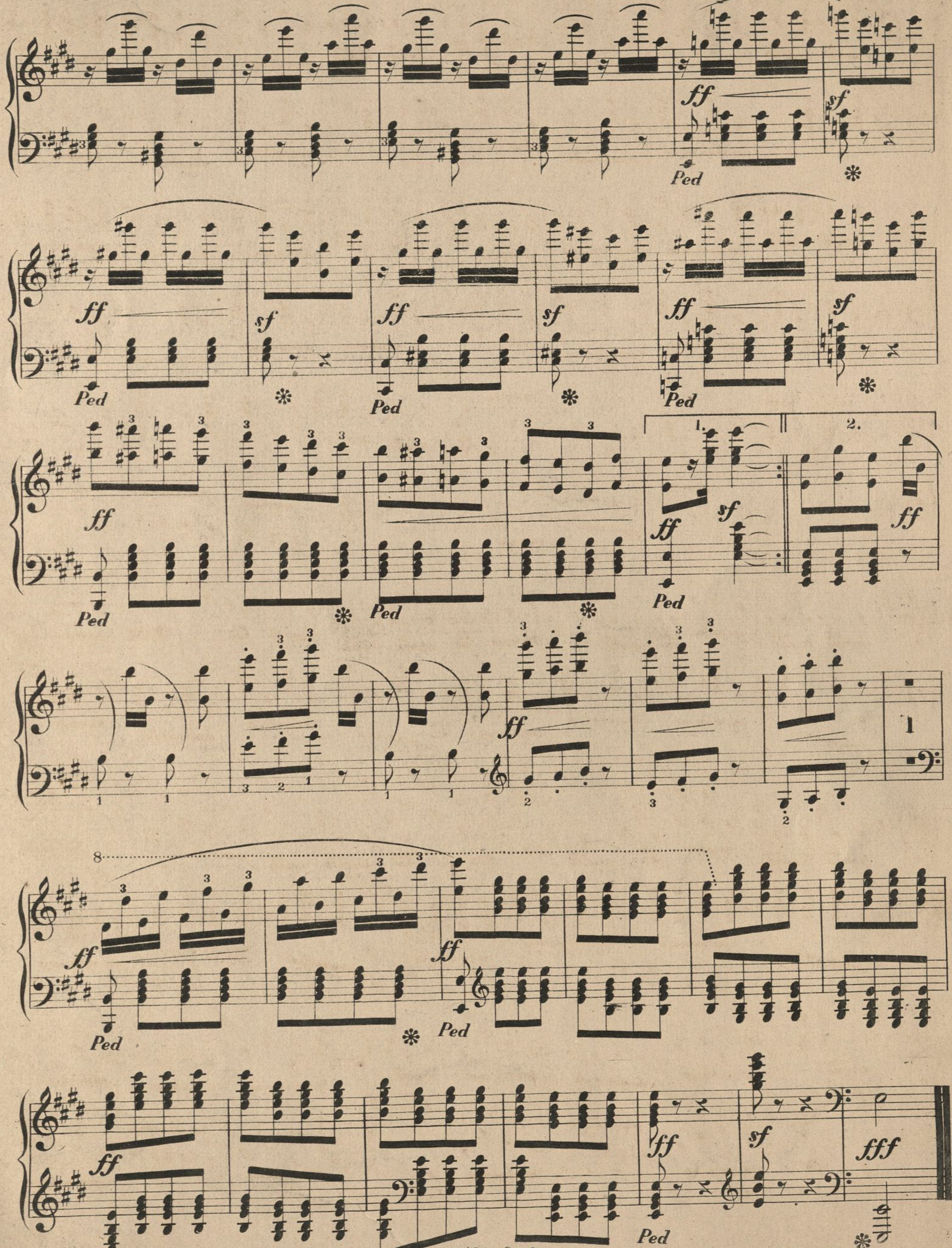

Andante. M.M.—46.
tranquillo.
Ped


Oboi solo.
Flute solo.
Oboi solo continued
Oboi.
Flute.
Oboi.
Ped


cres..........cen..............do.......
simili.
Ped
p


Ped
Allegro vivo ♩ — 138.
Tromba.
ff
pp
p
f




ff
sf
Ped
1.
2.
8
fff

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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THE EPSTEIN BROTHERS.

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Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

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Yours truly,

LOUIS C. ELSON.

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JULIE RIVE-KING.

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Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

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Boston, Oct. 30, 1886.

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CARLYLE PETERSILEA.

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EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

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Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

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Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this ki[illegible] I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUS[illegible]

Far[illegible] Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies [illegible] (Royal Edition), is received with thanks. [illegible] have considered them very valuable and e[illegible] dispensable for teacher and pupil. The revi[illegible] fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

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Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

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Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

11.

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JOHN NOTTS	*Blewitt*	2
JOHNNY TROT	*Blewitt*	3
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NICE YOUNG MAN		2
NO NO I NEVER MARRY		3
O THEY MARCH'D THRO' THE TOWN	*Nelson*	3
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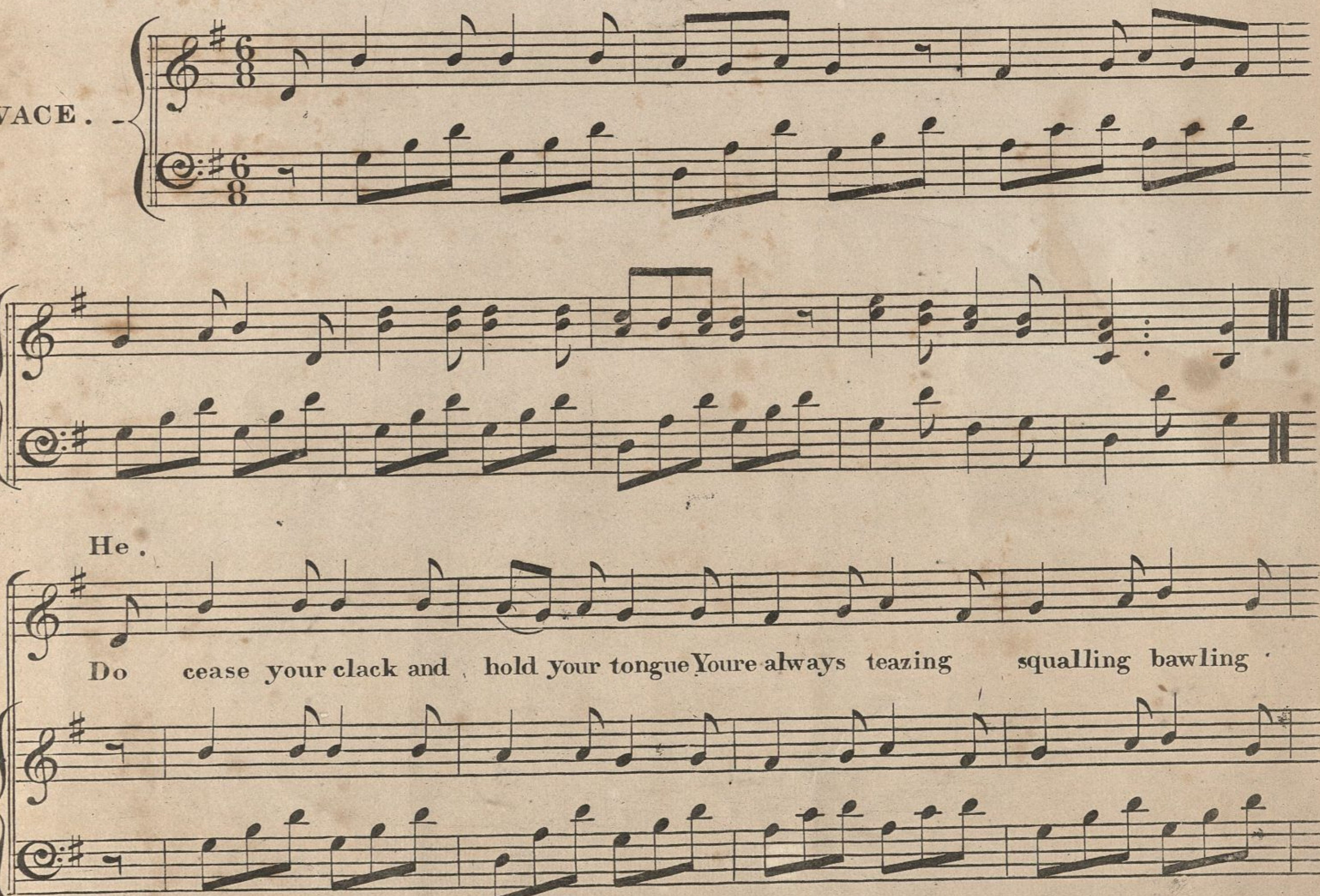
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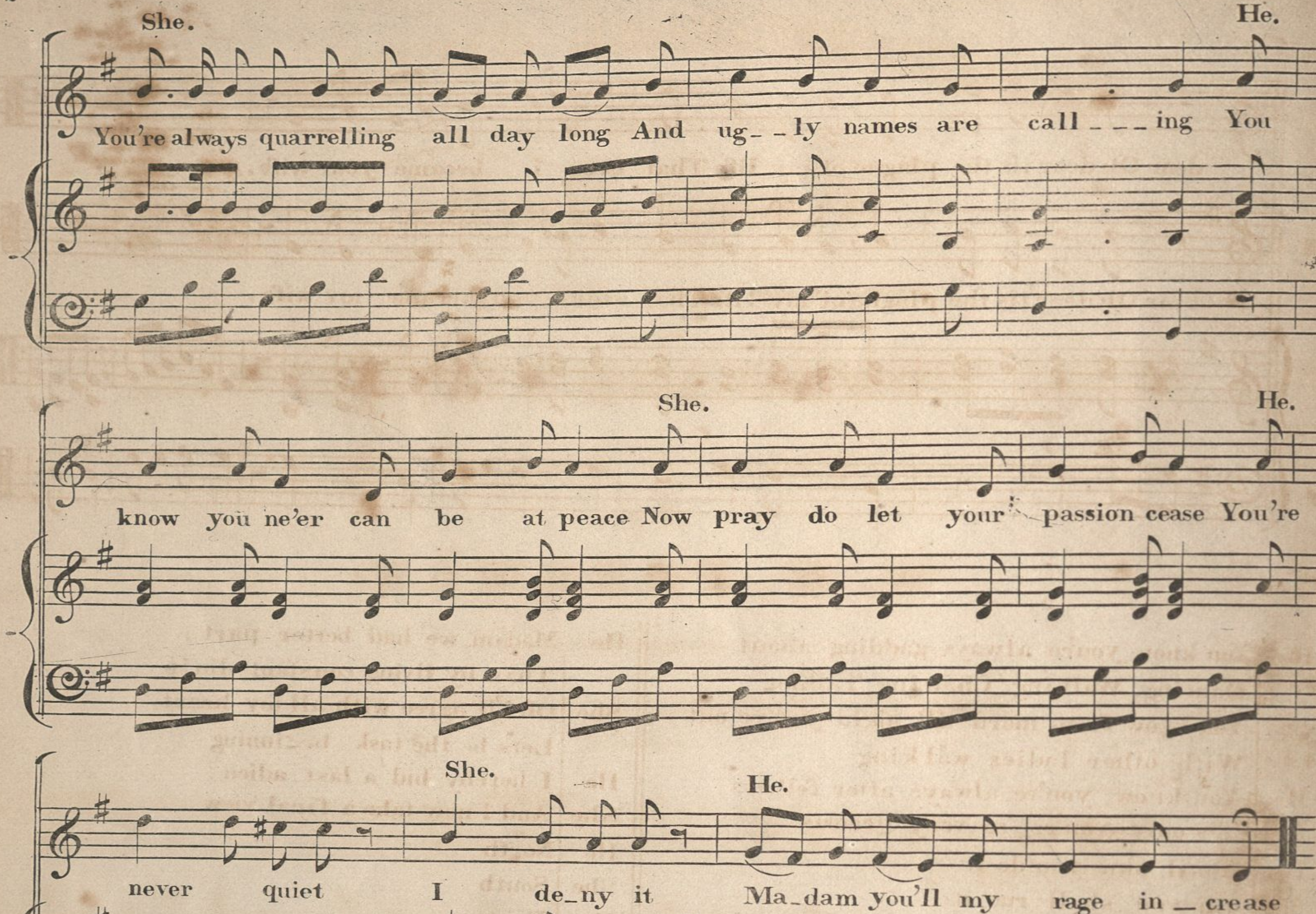
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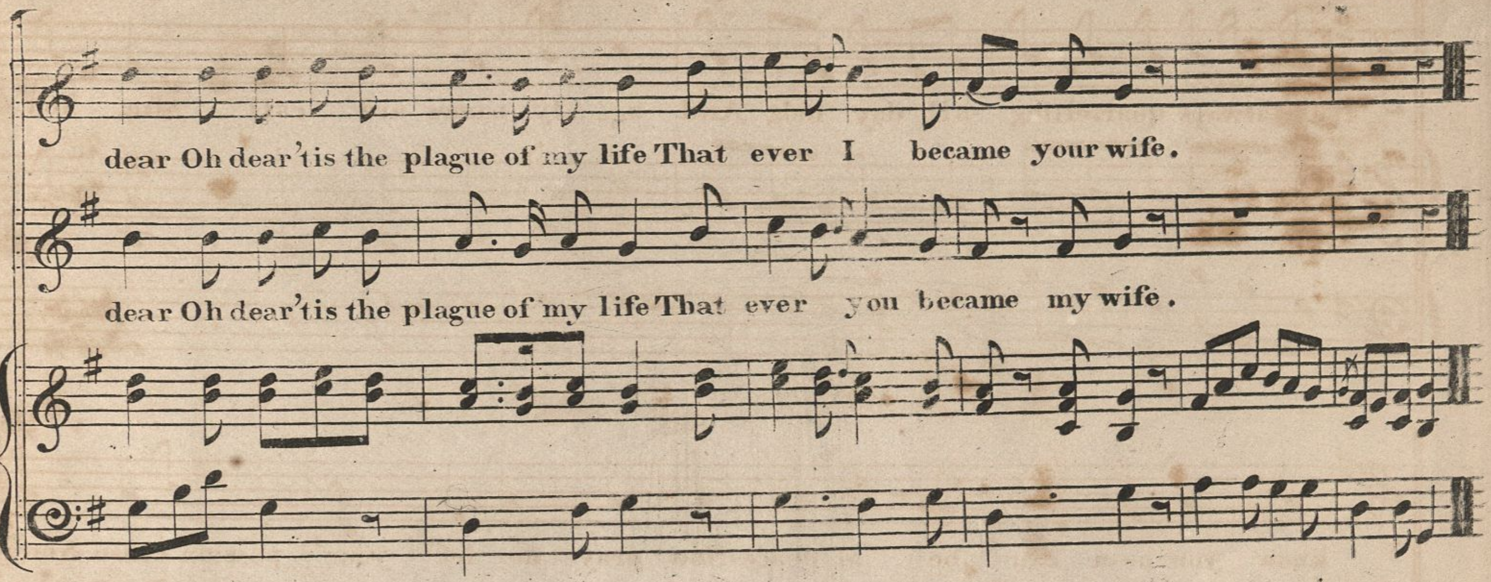
Baltimore, Published by Geo. Willig Junr.

E. Gillingham.

VIVACE.




She.
You're always quarrelling all day long And ug--ly names are call---ing
He.
You know you ne'er can be at peace
She.
Now pray do let your passion cease
He.
You're never quiet
She.
I de_ny it
He.
Ma_dam you'll my rage in_crease
She.
Oh dear Oh dear tis the plague of my life That ever I be came your wife Oh
He.
Oh dear Oh dear tis the plague of my life That ever you be came my wife Oh



2

He	You know you're always gadding about
	Dancing, Walking, Chatting, Talking
She	You know from morn 'till night you're out
	With other ladies walking
He	You know you're always after fellows
She	Tis only you're so very jealous
He	You'll own you do it
She	Oh you shall rue it
He	We're a happy pair so people tell us
Both	Oh dear Oh dear &c

3

He	You'll own your temper's very bad
	Looks so flauting always pouting
She	Yours is enough to drive one mad
	Suspicious, Jealous, doubting
He	You know my passion dont remain
She	But soon as off begins again
He	Oh how vexing
She	How perplexing
He	You'll put me in a rage again
Both	Oh dear Oh dear &c

4

He	Madam we had better part
	Than by living constant din in
She	Oh I'll agree with all my heart
	Lets be the task beginning
He	I hereby bid a last adieu
She	And I now take a final view
He	North
She	South
He	East
She	West
He	Take which corner you like best
Both	Oh dear Oh dear I now for life Am rid of my tormenting wife Oh dear Oh dear I now for life Forsake the office of a wife

Well then Madam as you are determin_ed to go_Good bye_Good bye sir_You'll recollect madam 'tis all your own fault_I beg your pardon sir 'tis all your own fault_I say 'tis yours sir_Zounds madam I say 'tis yours_You know I never was in a passion.

5
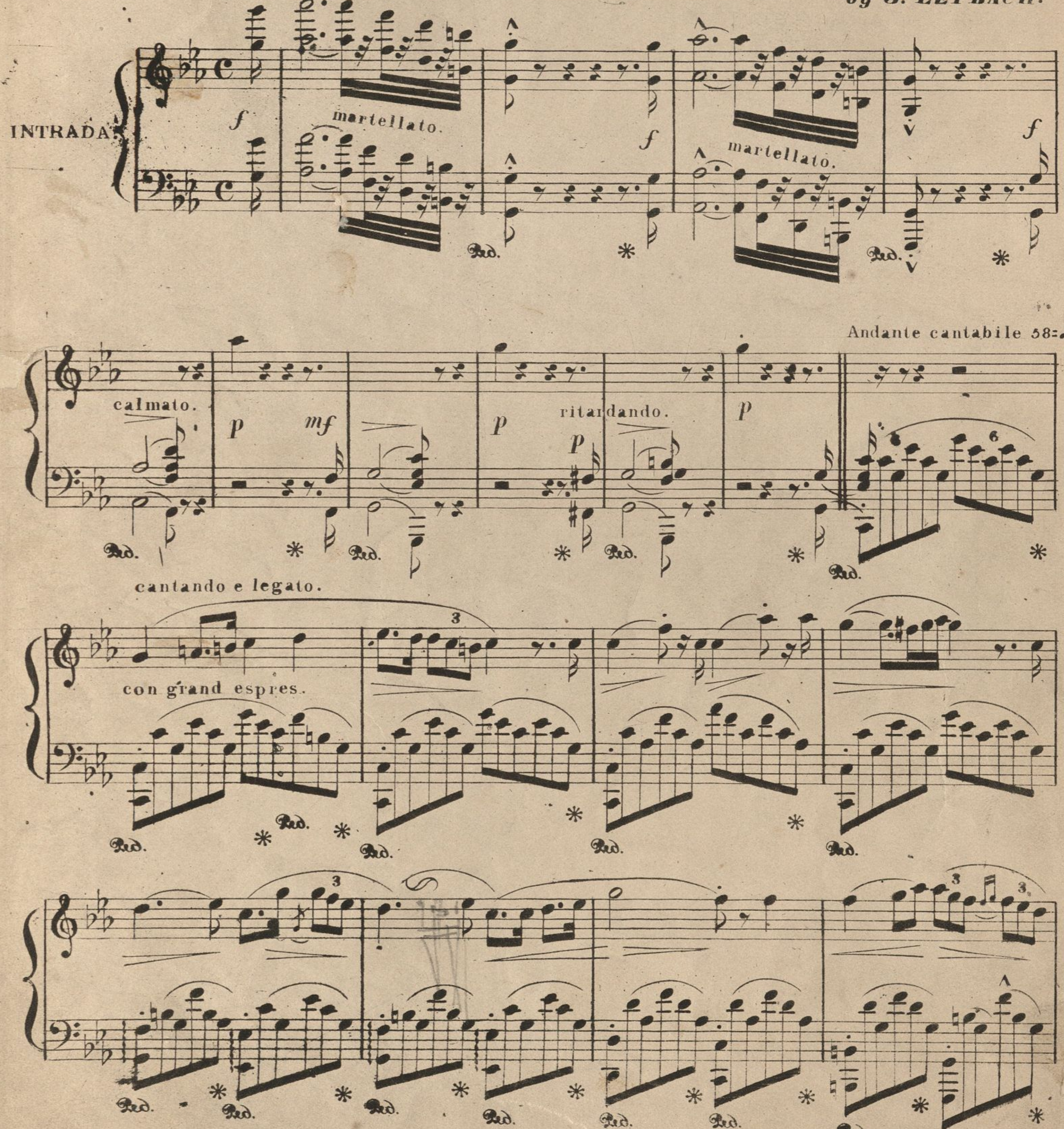
He	My dearest love don't leave me so
	Without measure you're my pleasure
She	You know my love I could not go
	For you're my darling treasure
He	Then for the future let's agree
She	And live in sweetest harmony
He	Nor let to morrow
She	Bring forth sorrow
He	To crush our sweet felicity
Both	Oh dear Oh dear 'tis the joy of my life That ever I became your wife Oh dear Oh dear 'tis the joy of my life That ever you became my wife

SONAMBULA.

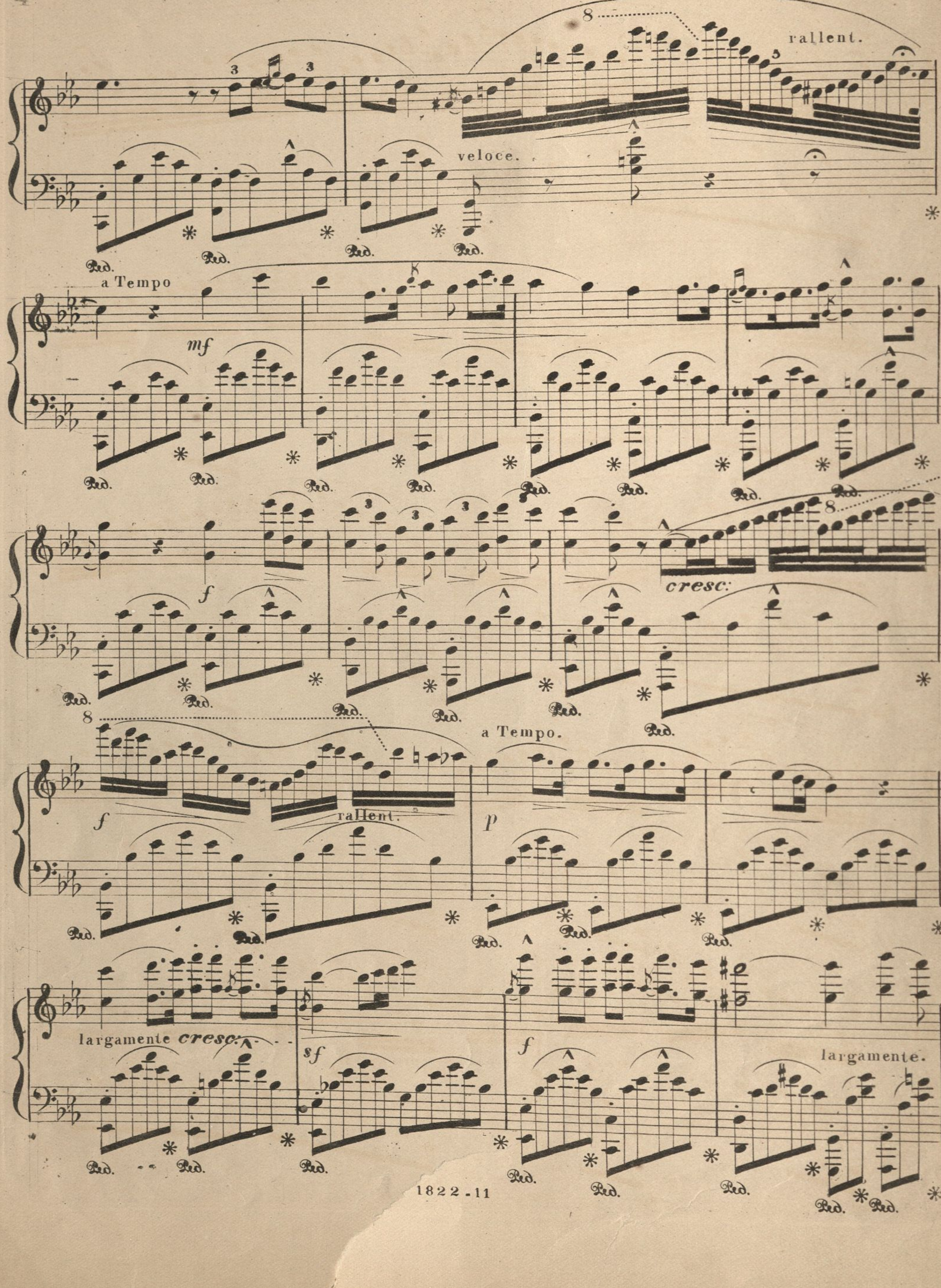
Op 27.

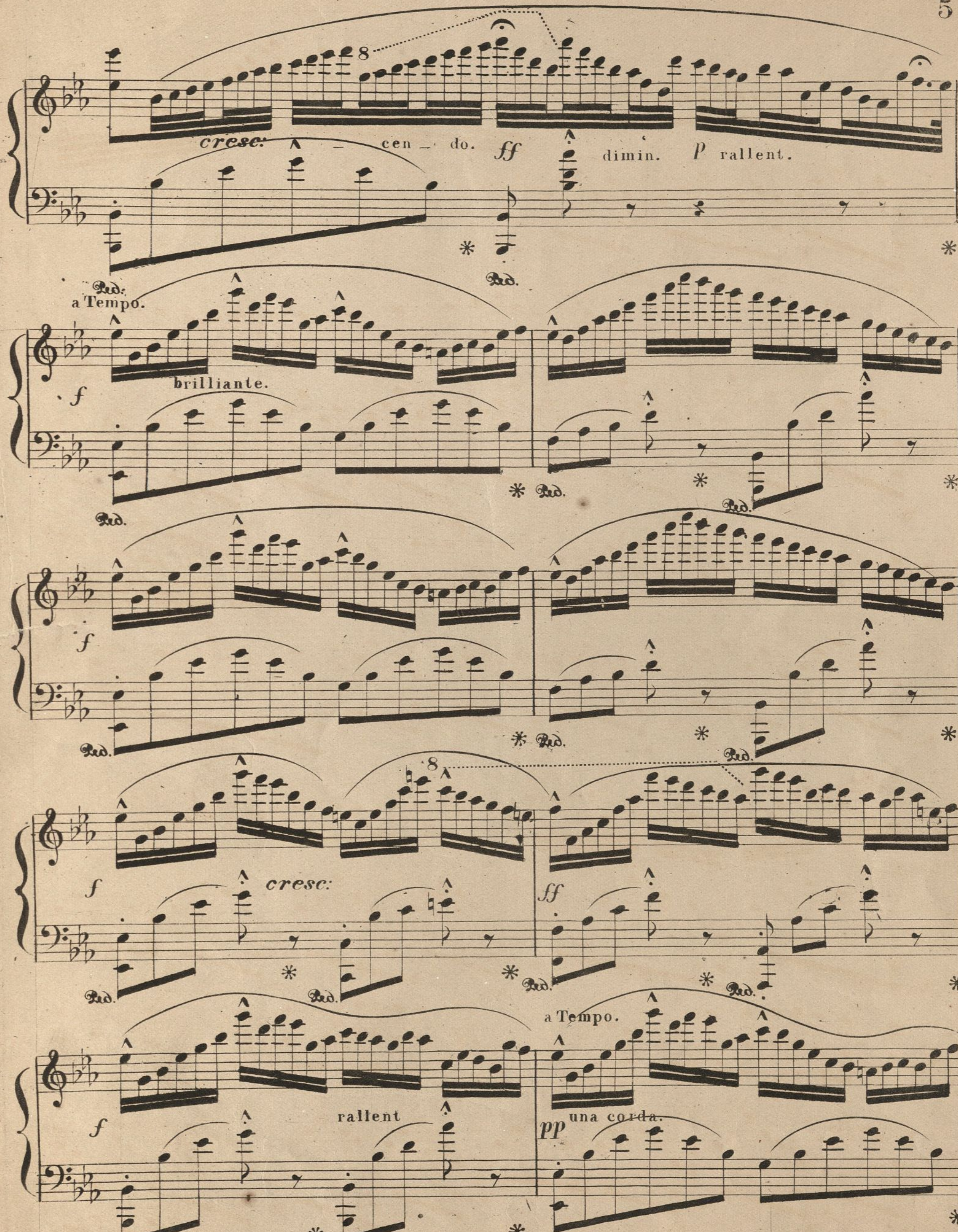
Allº non troppo.

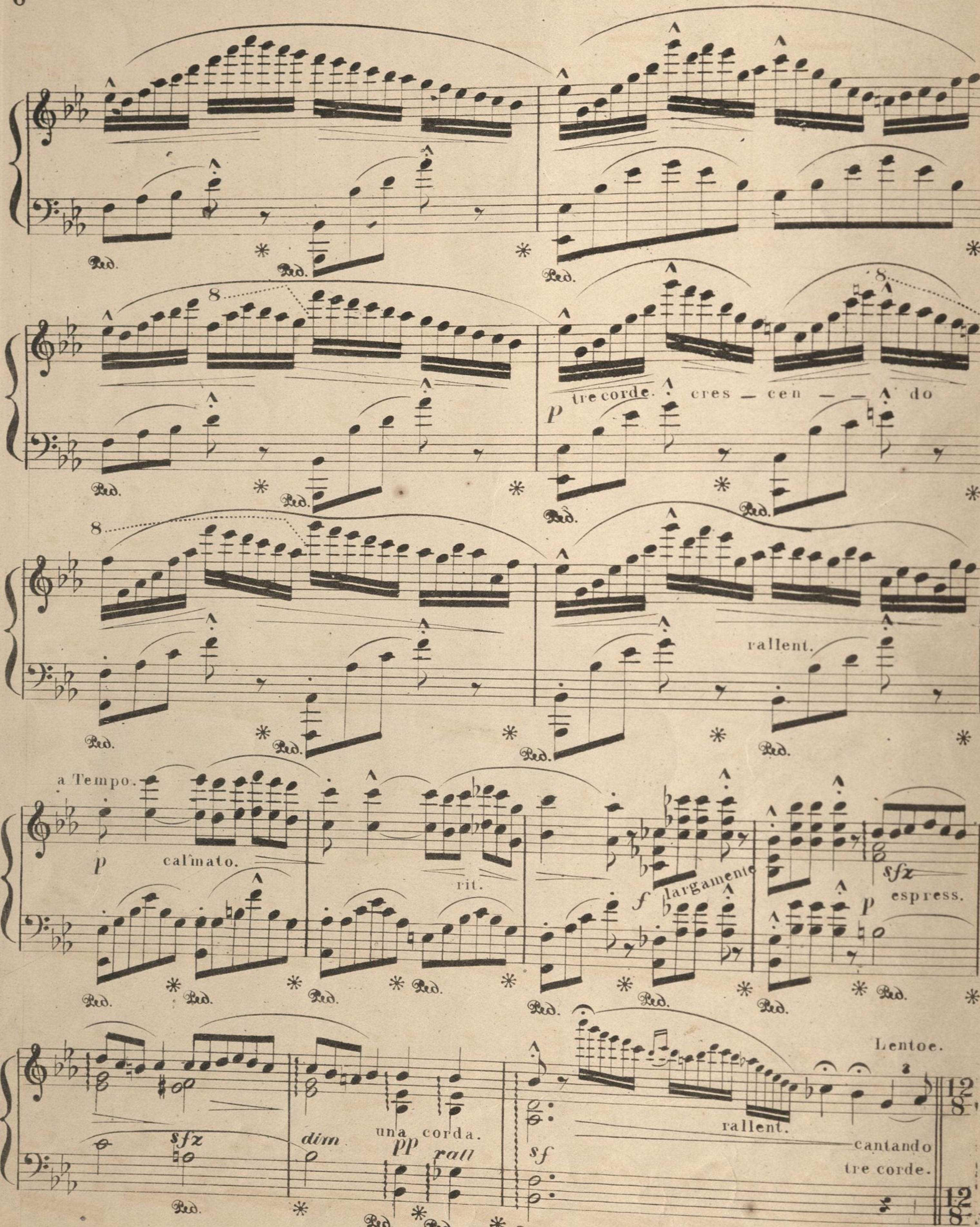
by J. LEYBACH.



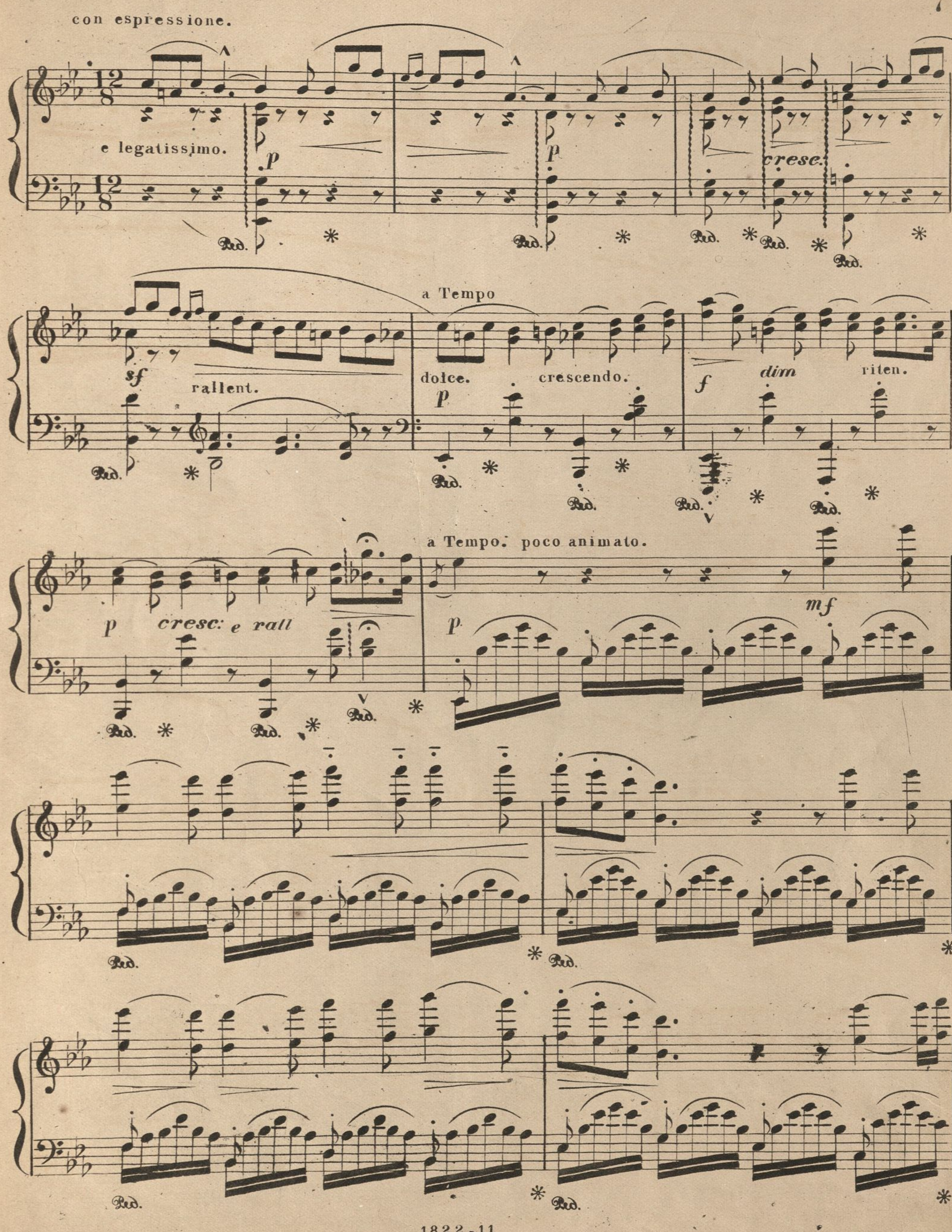
18.


8
rallent.
veloce.
a Tempo
mf
f
cresc:
8
a Tempo.
f
rallent.
p
largamente cresc:
sf
f
largamente.

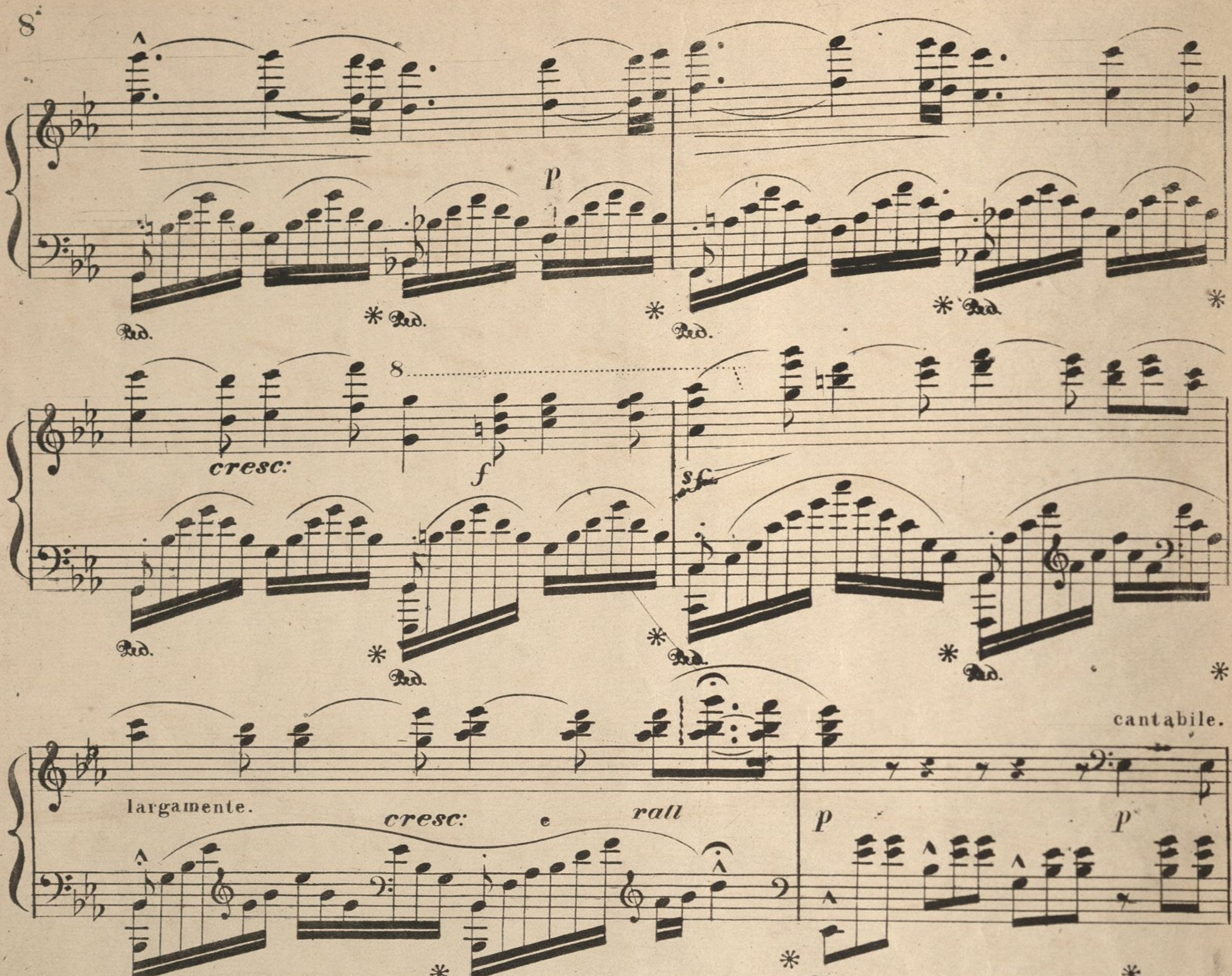

cresc: cen do.
ff
dimin.
P rallent.
a Tempo.
brilliante.
f
f
f
cresc:
ff
f
rallent
a Tempo.
pp
una corda.
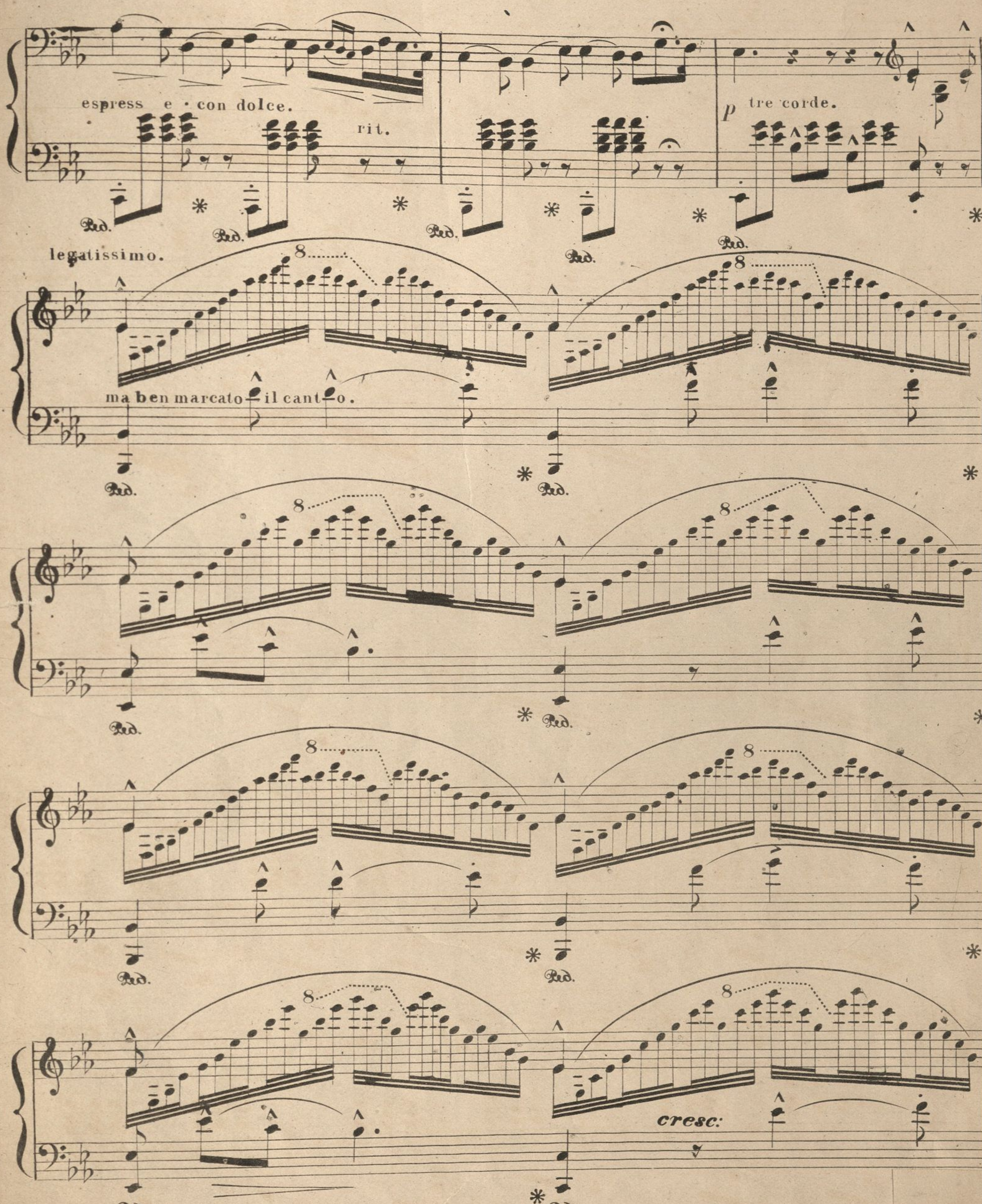

tre corde. cres _ cen _ _ do
rallent.
a Tempo.
calmato.
rit.
largamento
sfz
espress.
sfz
dim
una corda.
pp
rall
sf
rallent.
Lentoe.
cantando
tre corde.

1822 - 11


con espressione.
e legatissimo.
cresc.
a Tempo
rallent.
dolce.
crescendo.
dim
riten.
a Tempo. poco animato.
cresc: e rall
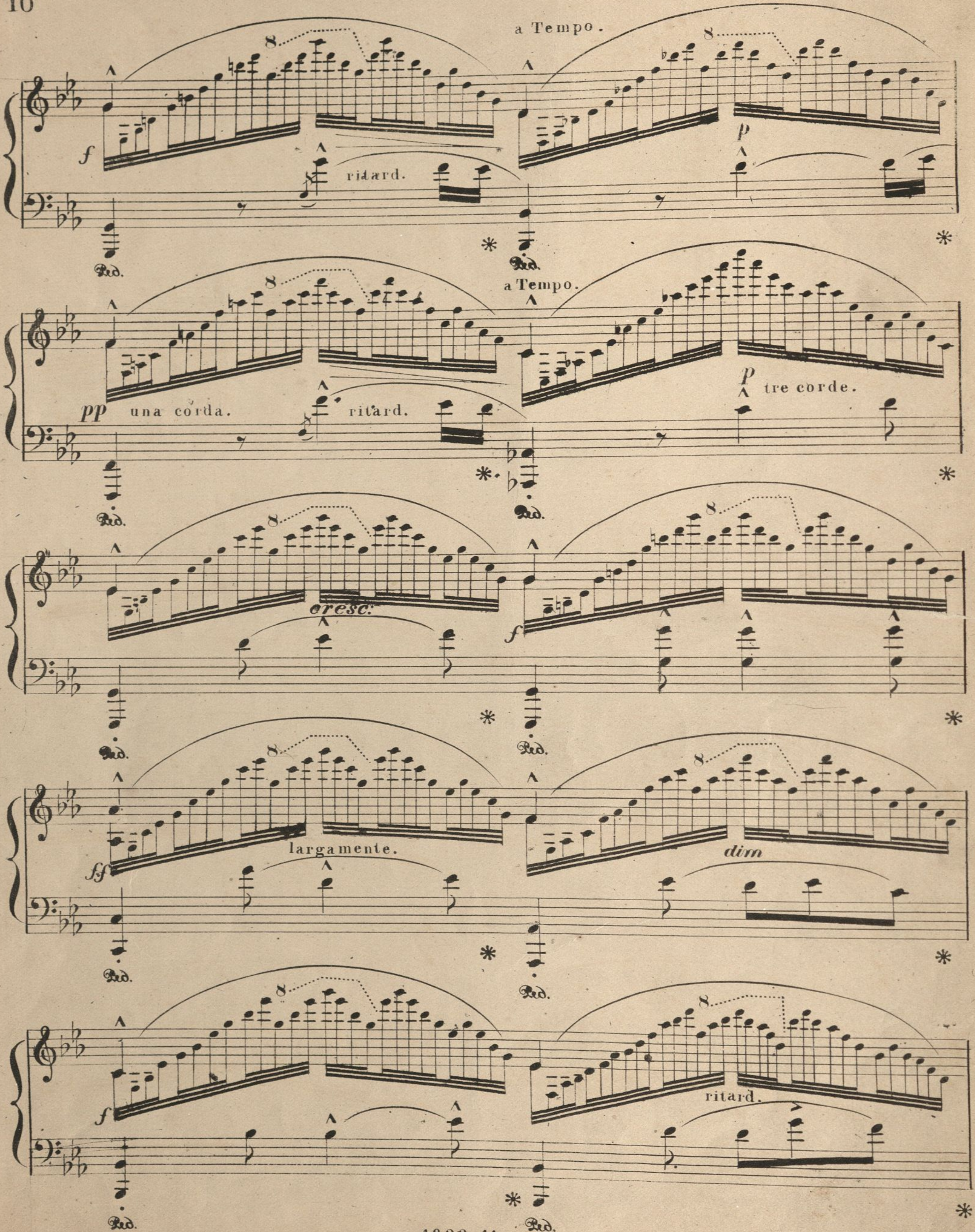
22.
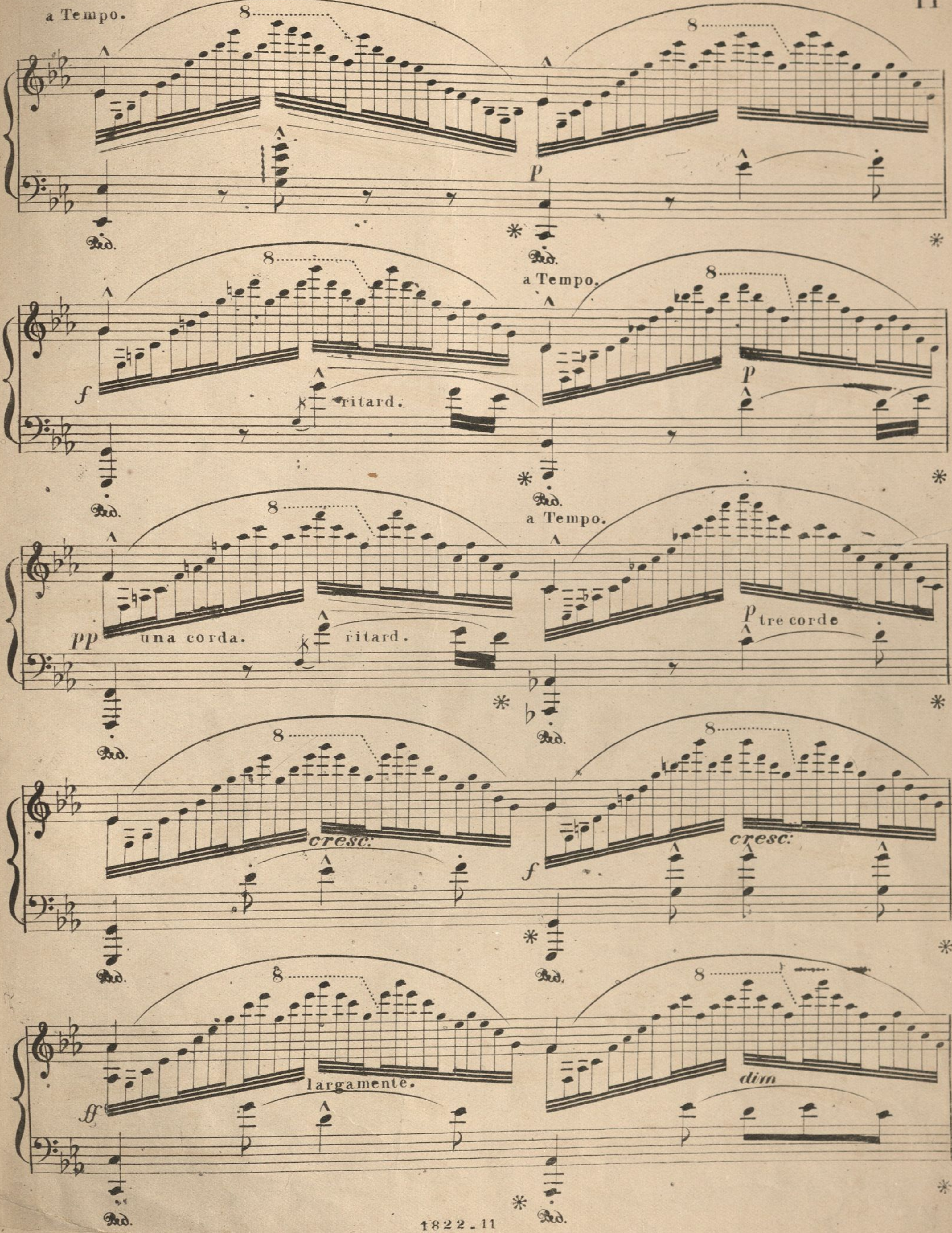

8
p
cresc:
f
sf
largamente.
cresc: e rall
cantabile.
p
p
e con espress.
tre corde.
pp una corde.
mf
pp una corde.

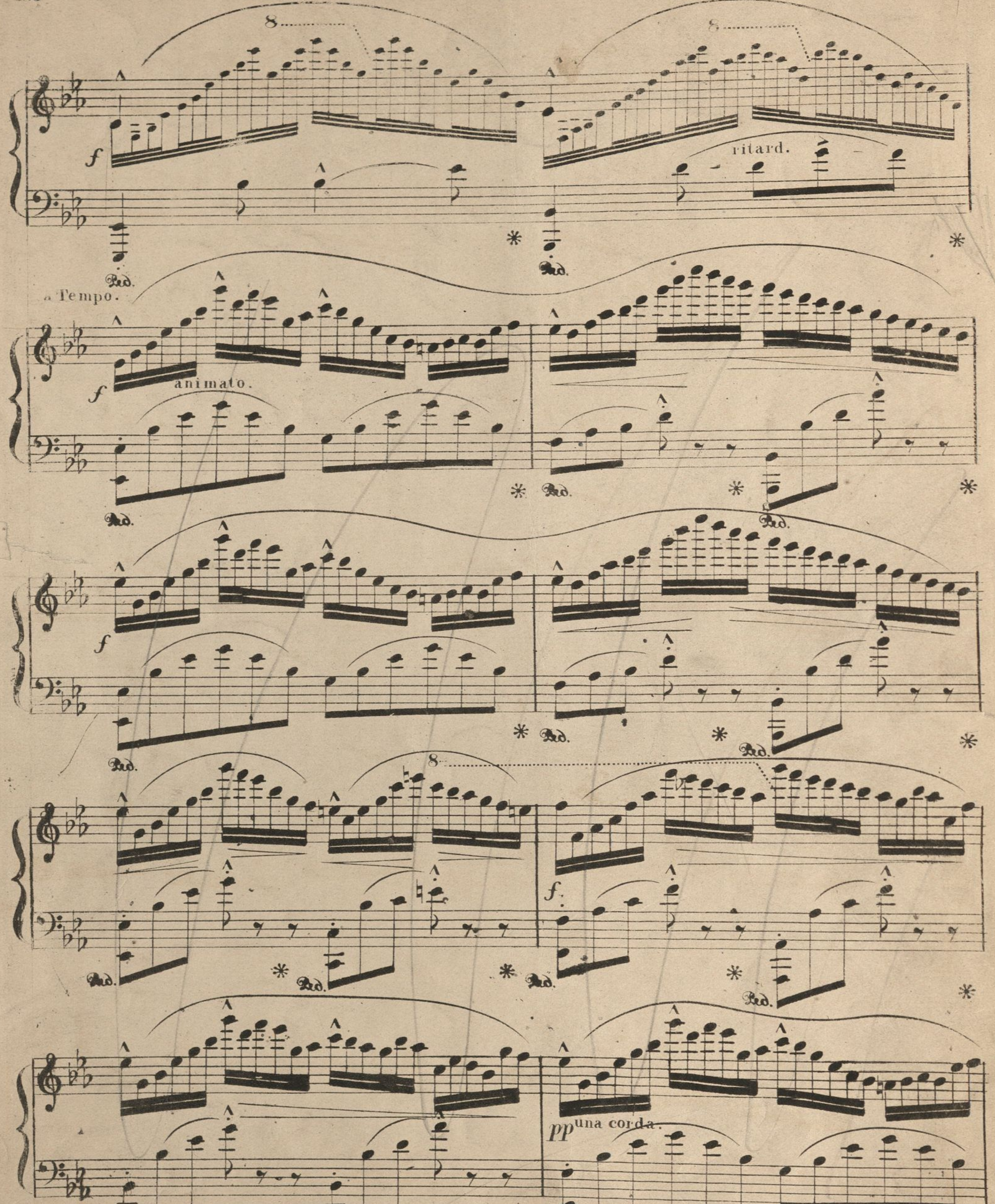

espress e con dolce.
rit.
p tre corde.
legatissimo.
ma ben marcato il canto.
cresc:
Ped.

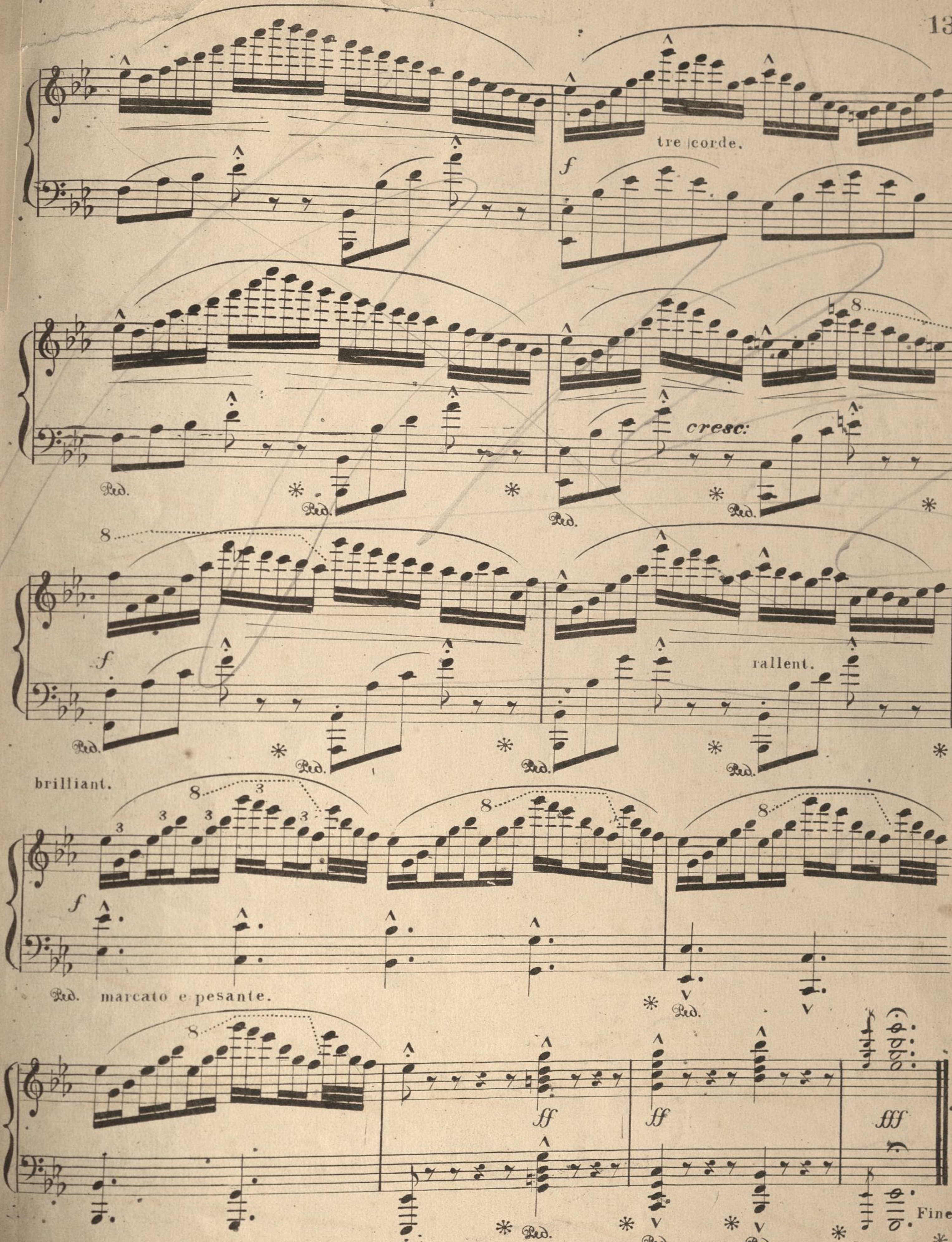
1822 . 11

24.


a Tempo.
ritard.
Ped.
a Tempo.
una corda.
ritard.
tre corde.
Ped.
cresc.
Ped.
largamente.
dim
Ped.
ritard.
Ped.


a Tempo.
8
p
Ped.
*
f
ritard.
a Tempo.
p
pp
una corda.
ritard.
p tre corde
cresc:
f
cresc:
ff
largamente.
dim


ritard.
a Tempo.
animato.
una corda.


tre corde.
f
Ped.
cresc:
8
rallent.
brilliant.
marcato e pesante.
ff
fff
Fine.

29

TO
NED VANDERVOORT

HURRICANE GALOP

BY

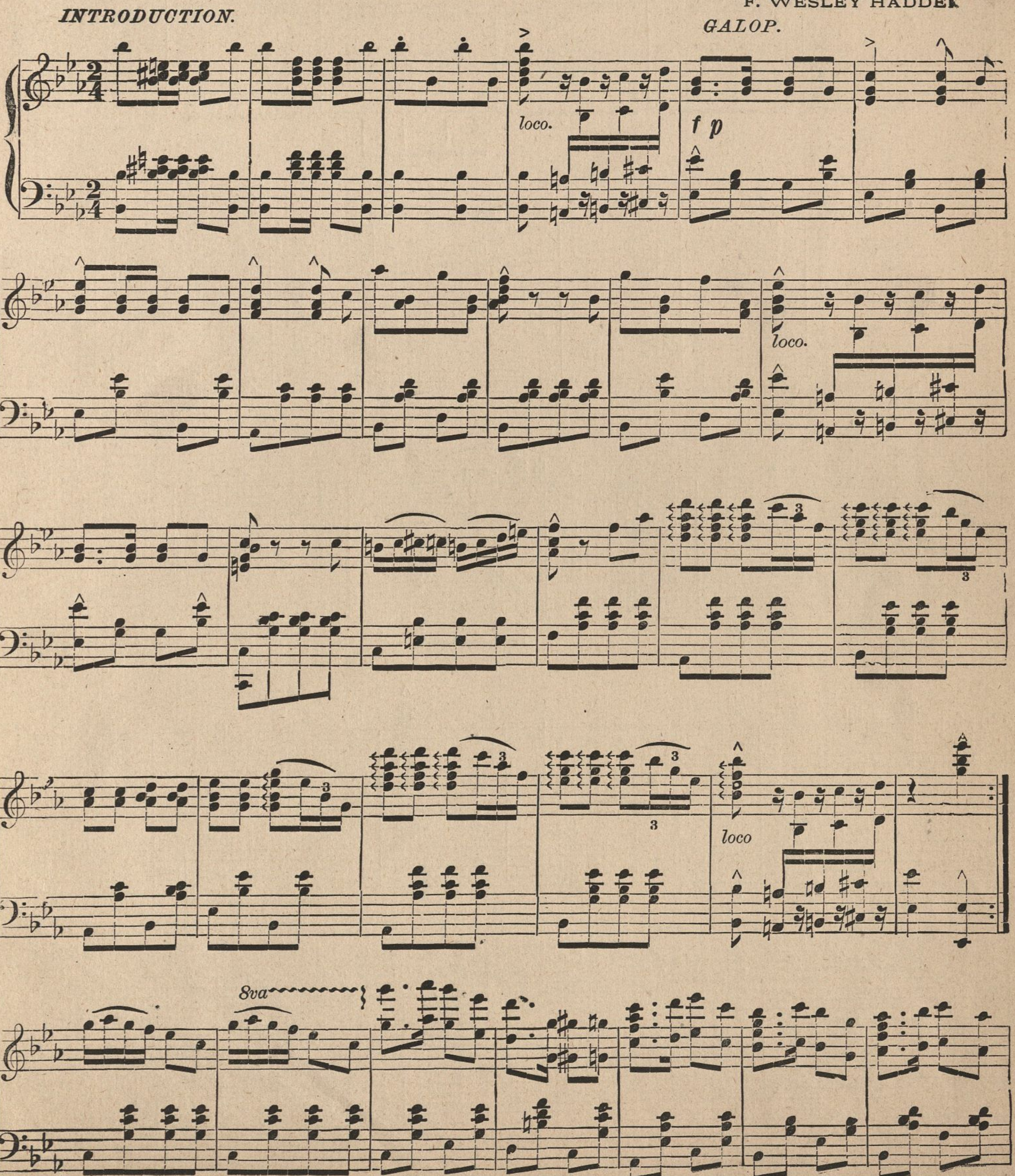
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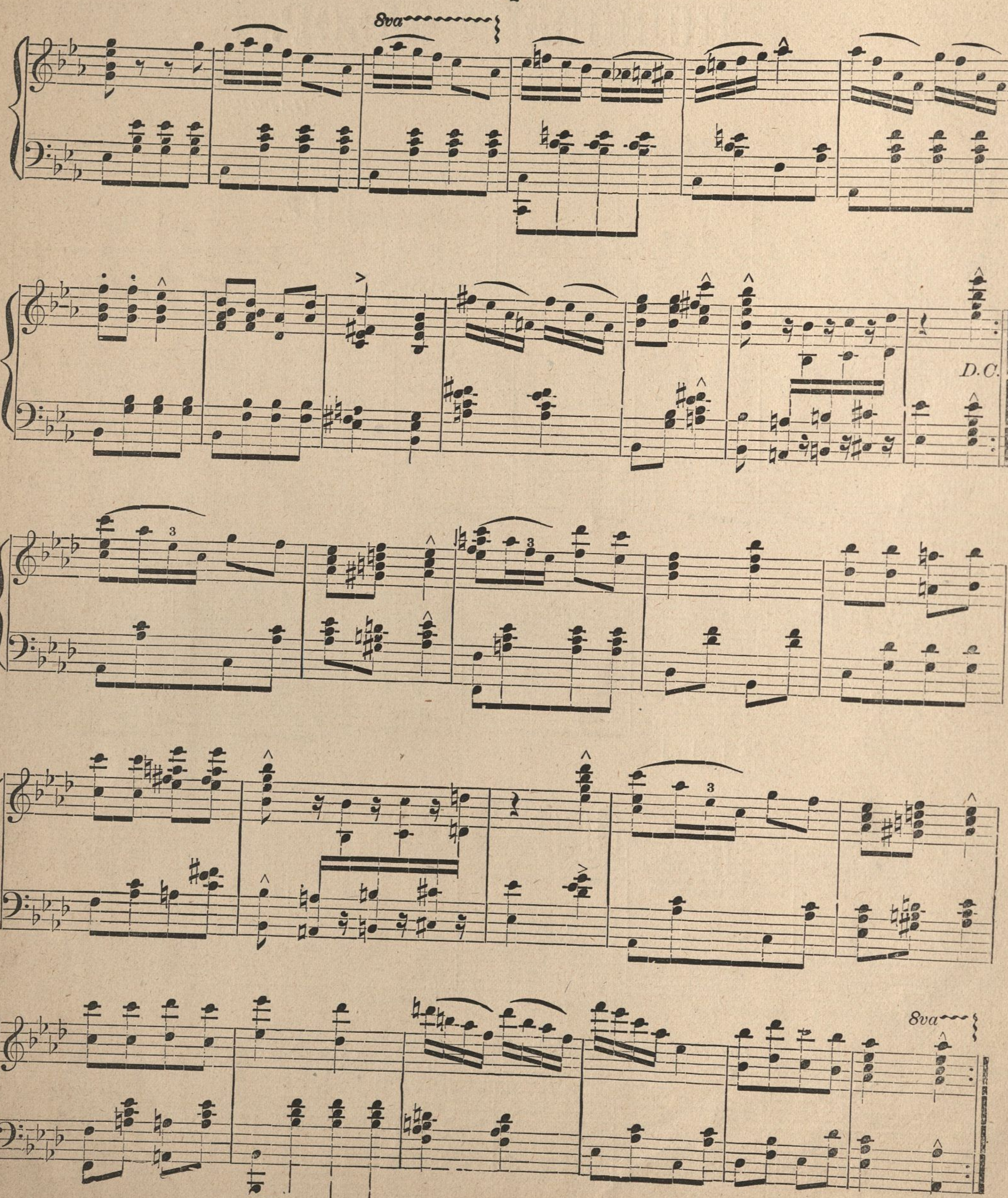
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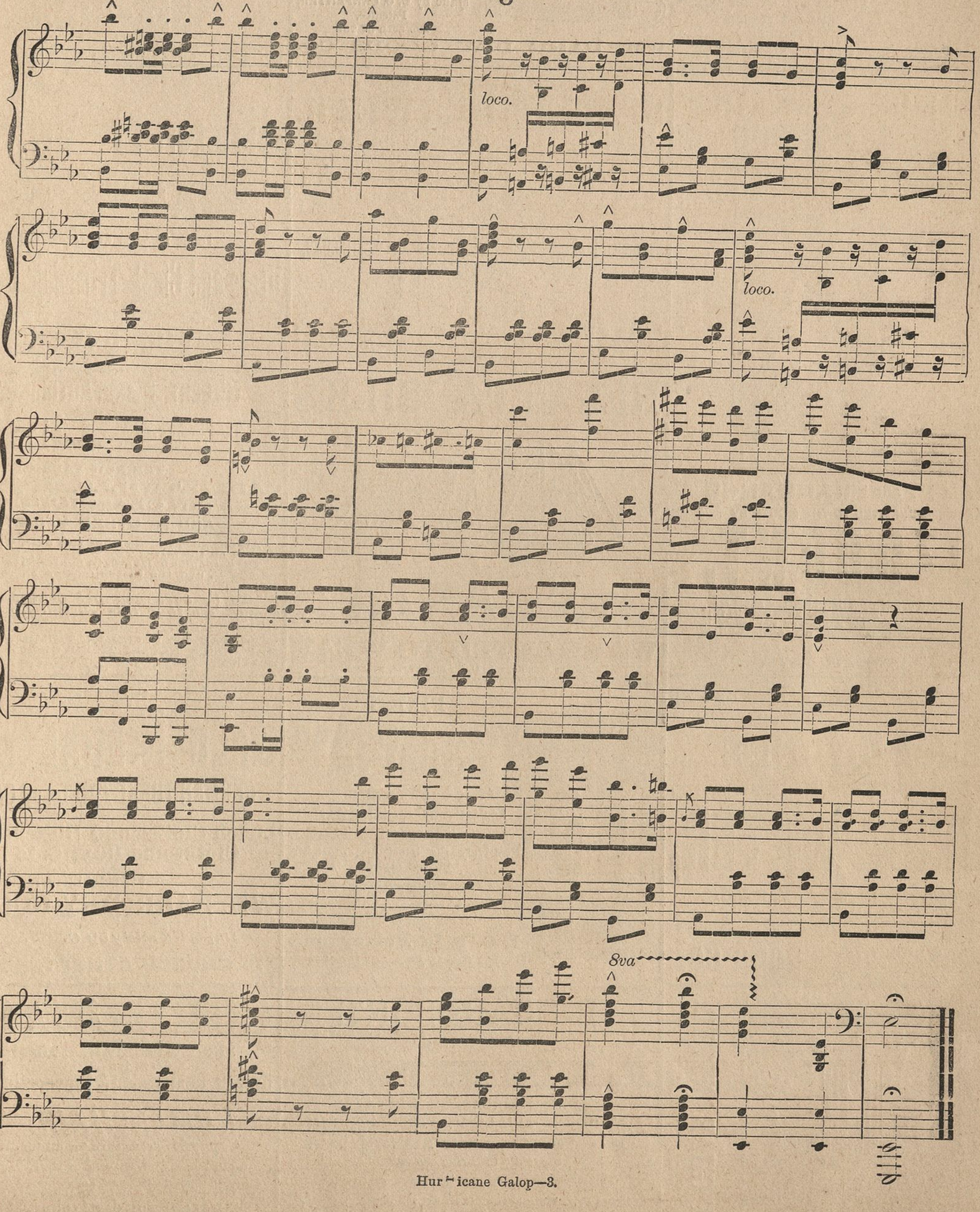
PRESENTED WITH COMPLIMENTS
OF THE

HURRICANE GALOP.

F. WESLEY HADDEN




8va
D.C.
3
3
3
8va


loco.
loco.
8va

34



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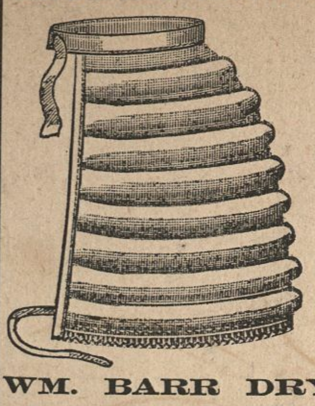
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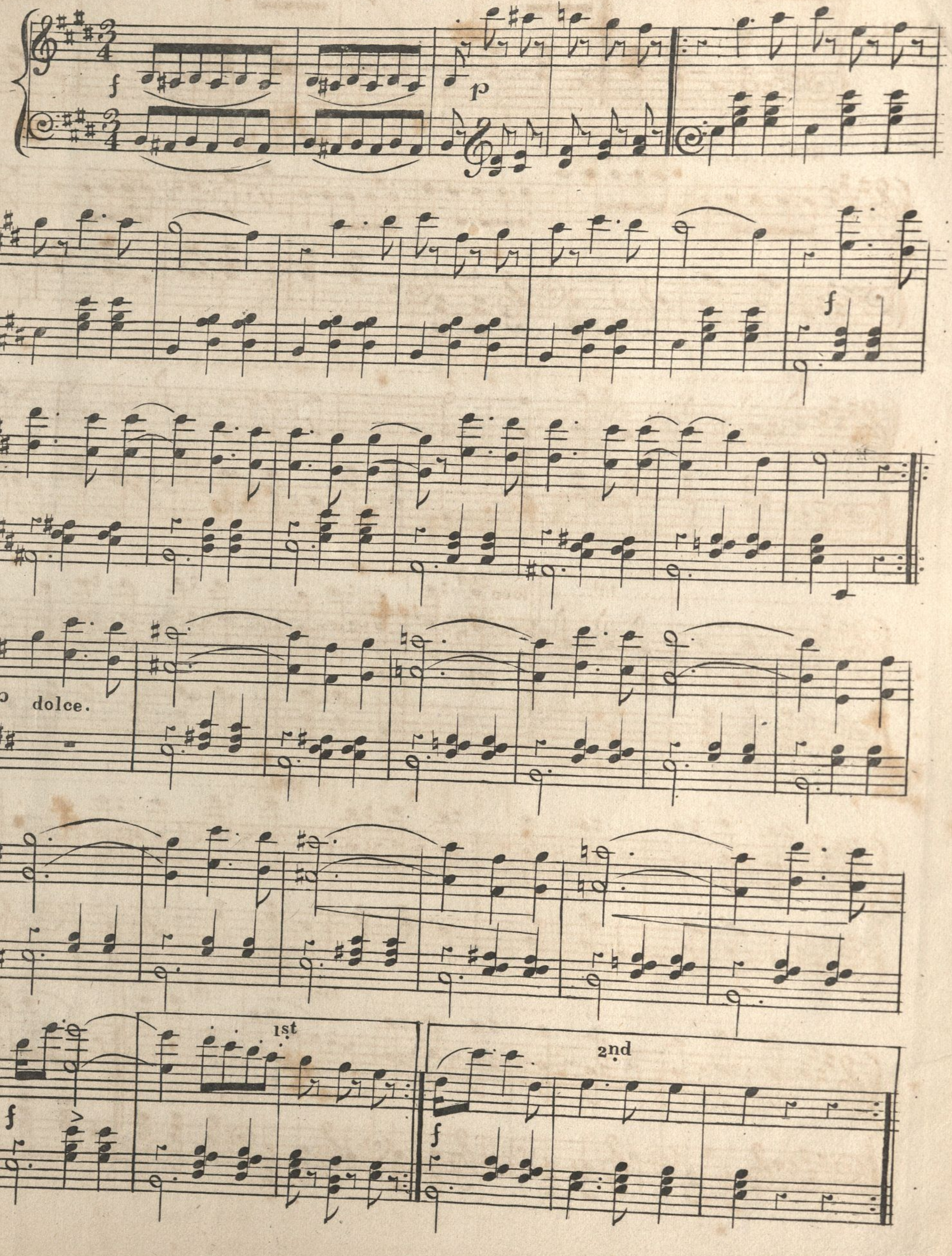
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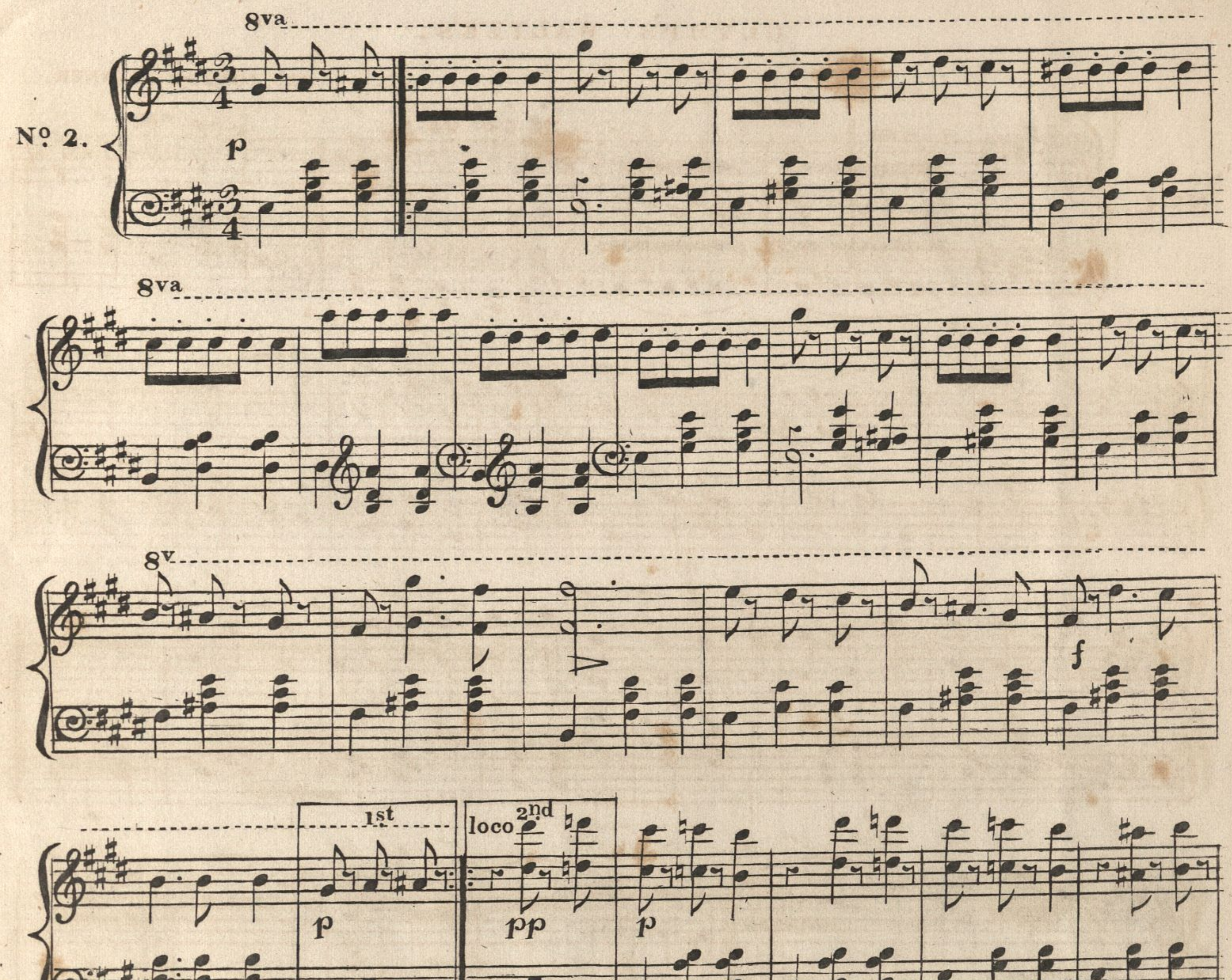
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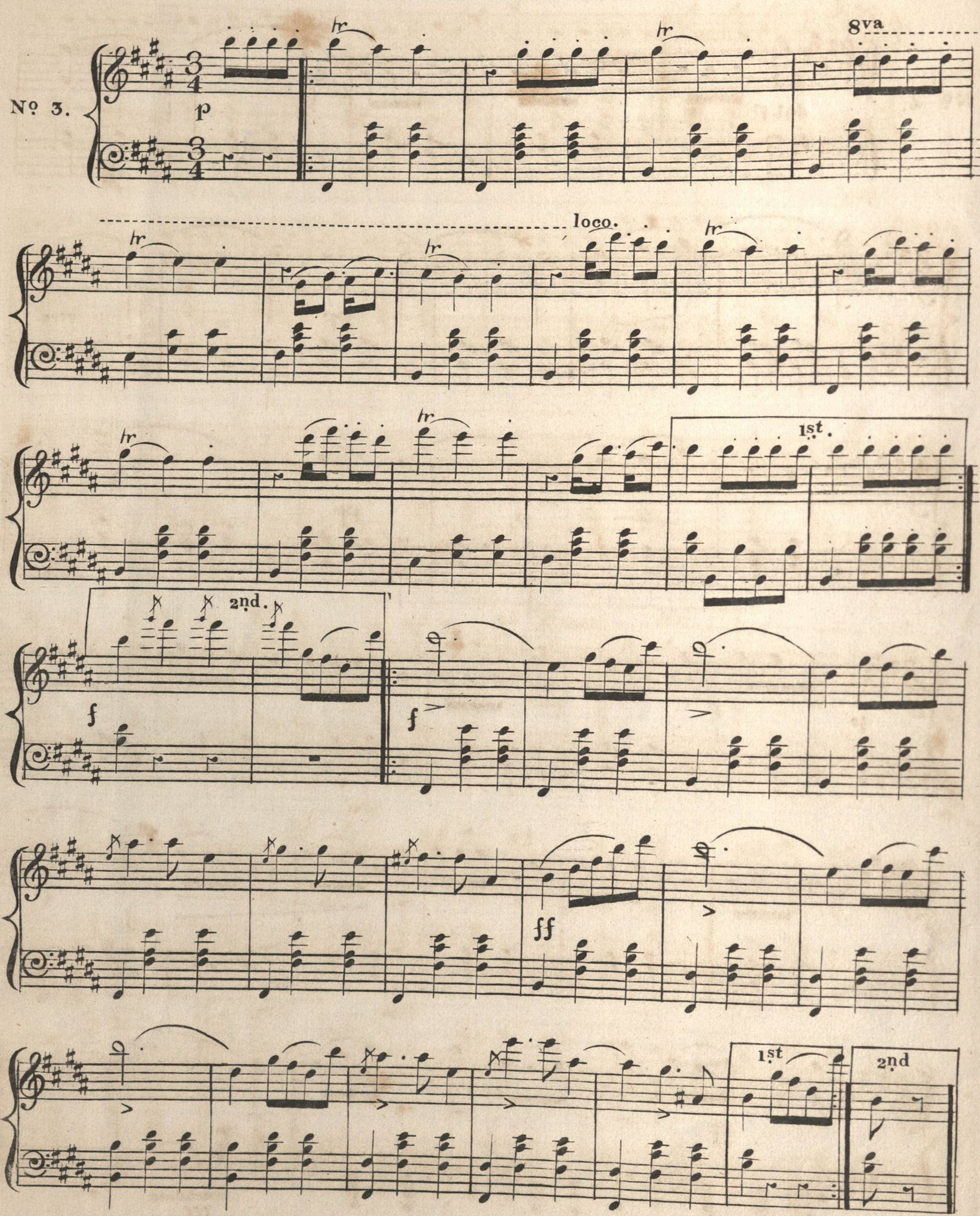
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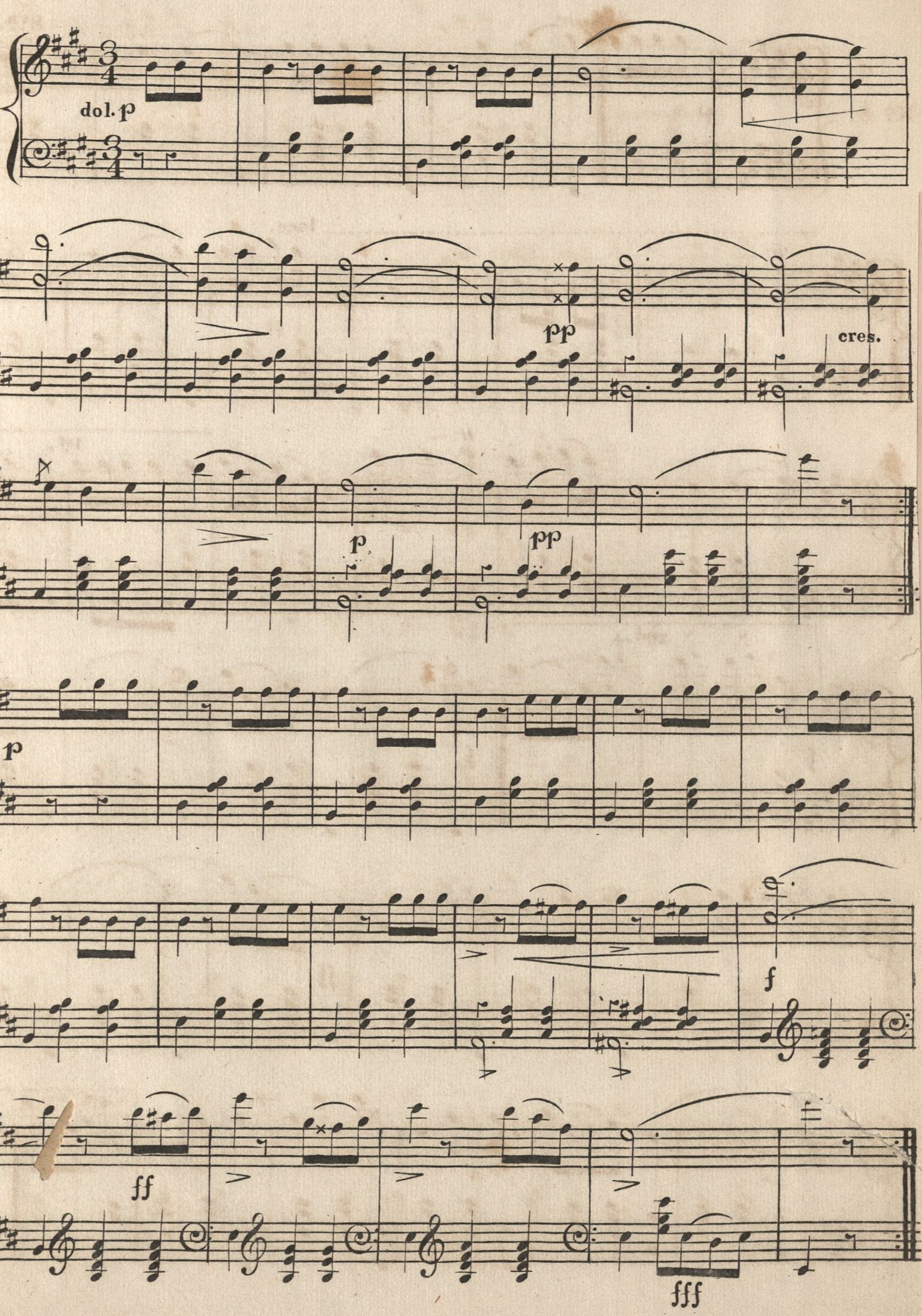
No 1.




No. 2.
8va
p
8va
8v.
f
1st
loco
2nd
p
pp
p
8va
loco.
1st
f
2nd

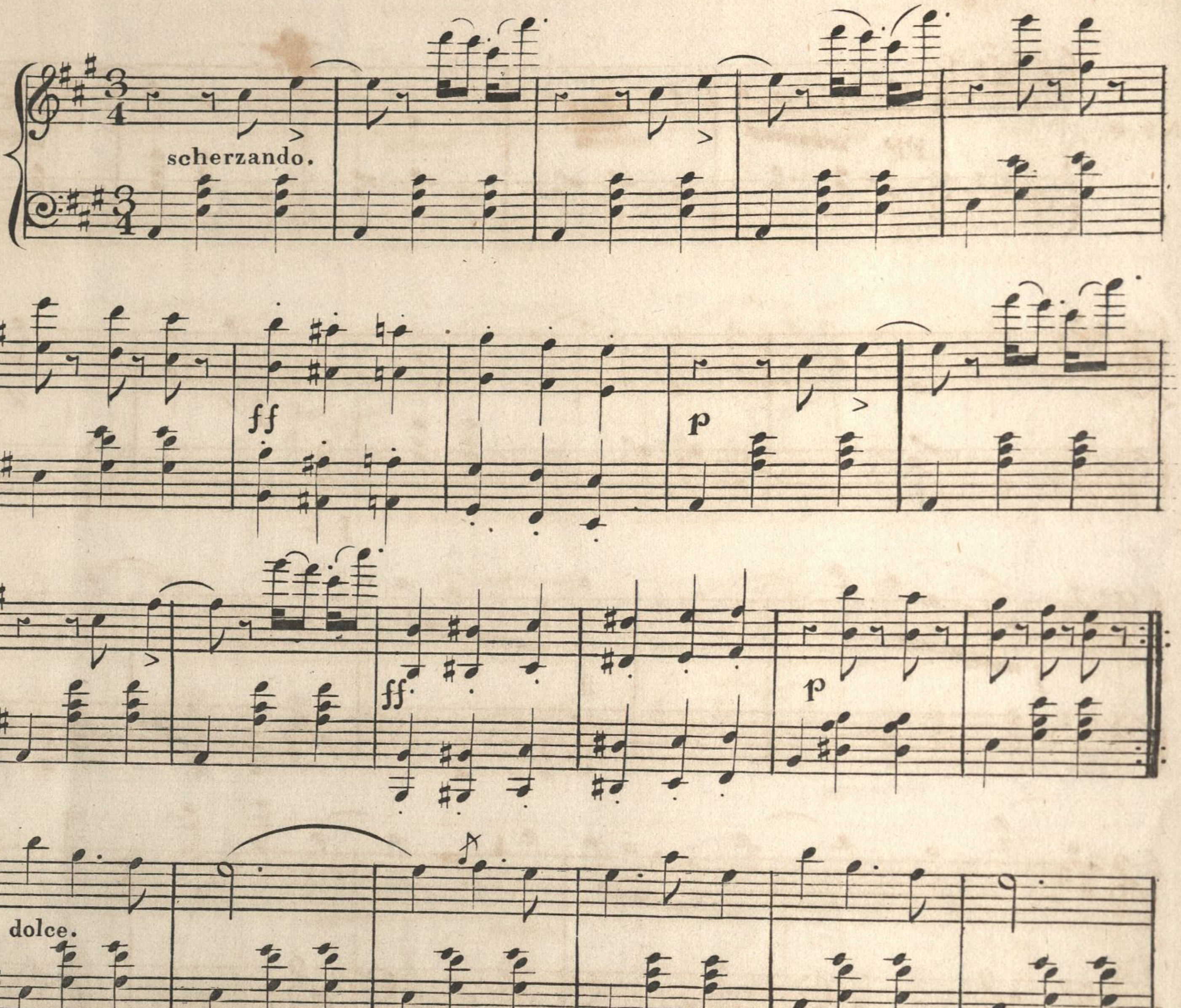

No 3.
p
tr
8va
loco.
1st.
2nd.
f
ff
1st
2nd

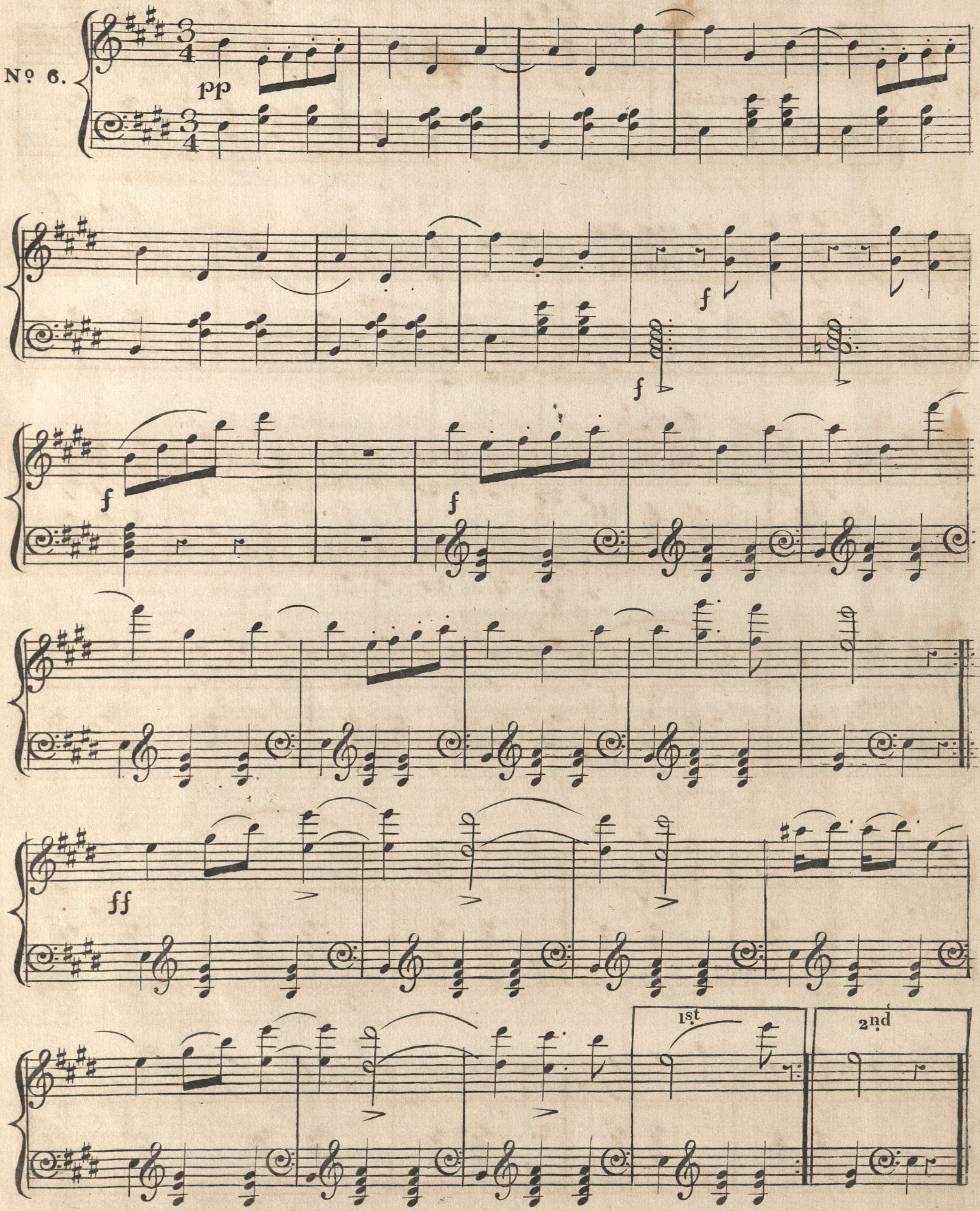
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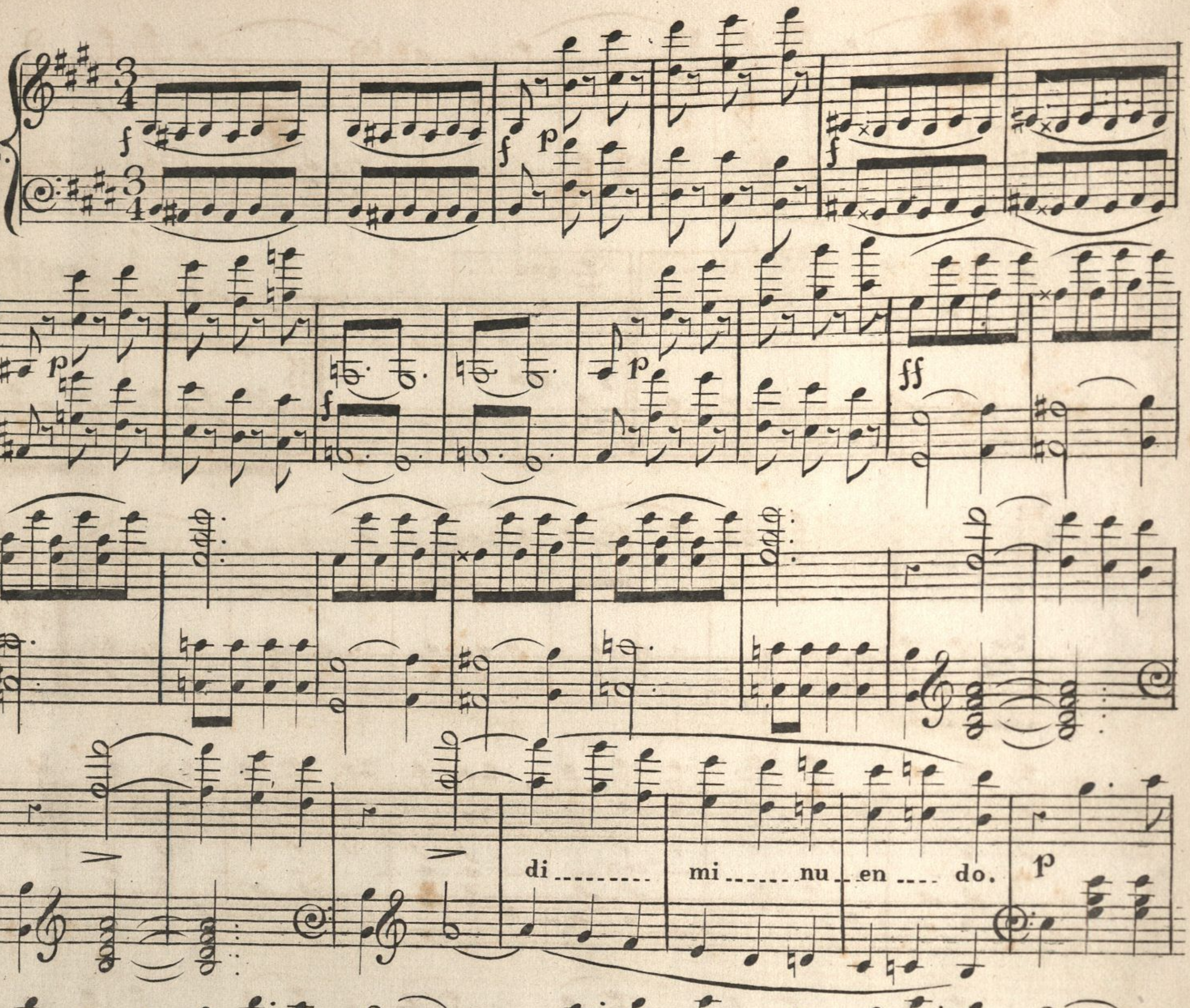
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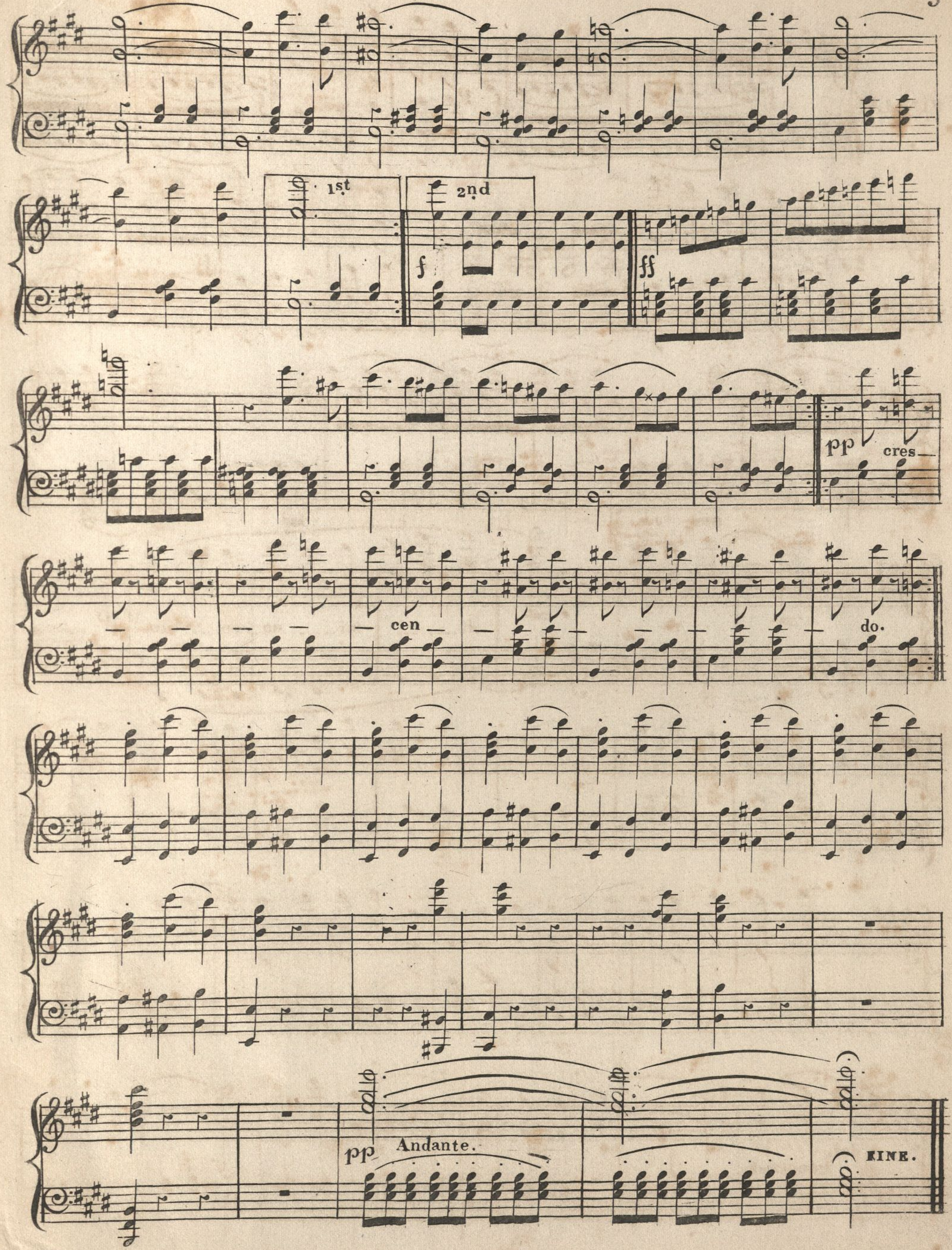
No 5.




No. 6.
pp
f
f
f
f
ff
1st
2nd

FINALE.




1st
2nd
f
ff
pp
cres
cen
do.
pp
Andante.
FINE.

45

TO MY PARENTS.

SUNLIGHT.

GAVOTTE

COMPOSED FOR THE

PIANO-FORTE

BY

S. B. McCULLOCH.

60

St. Louis: KUNKEL BROS., Publishers.

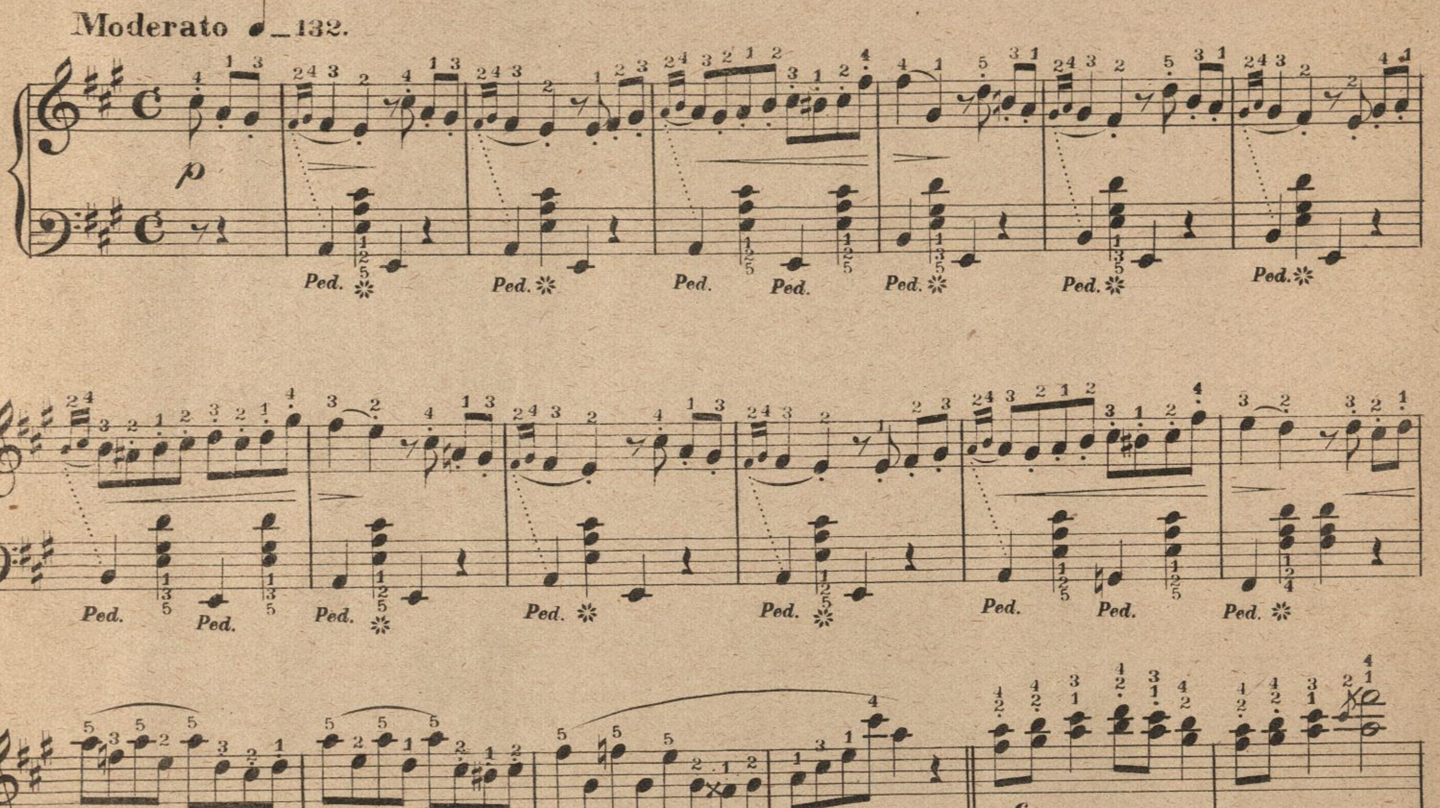
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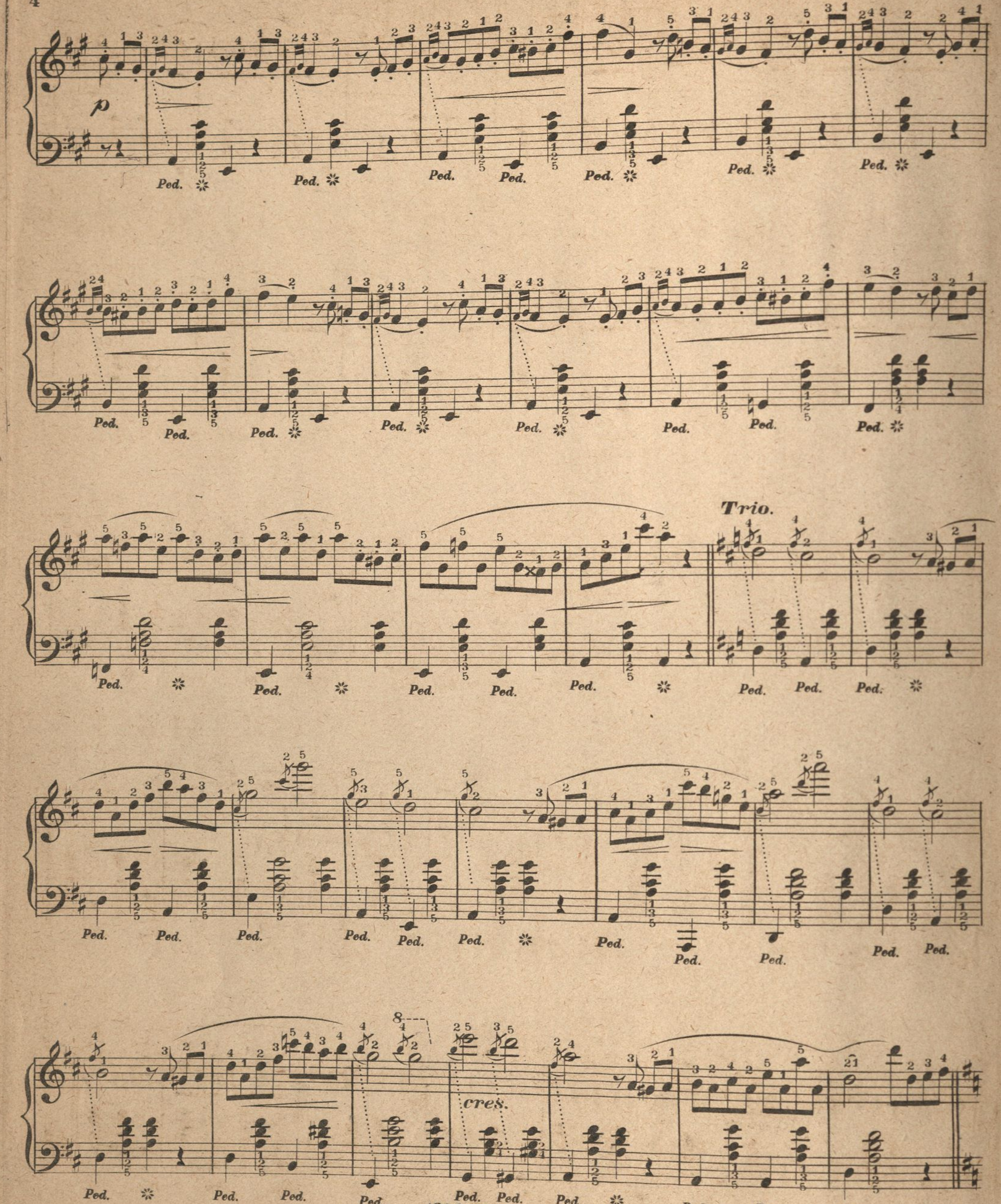
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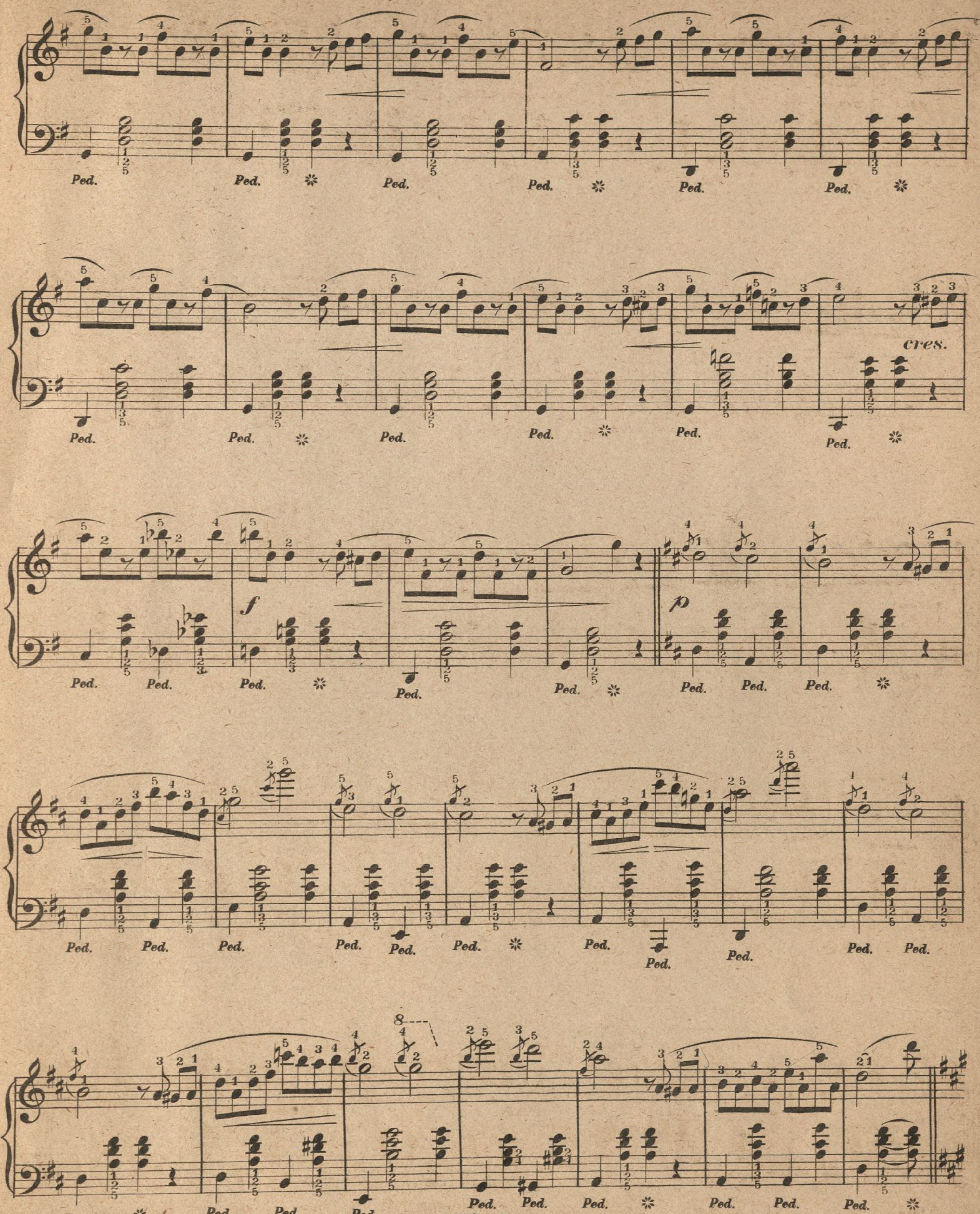
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GAVOTTE.

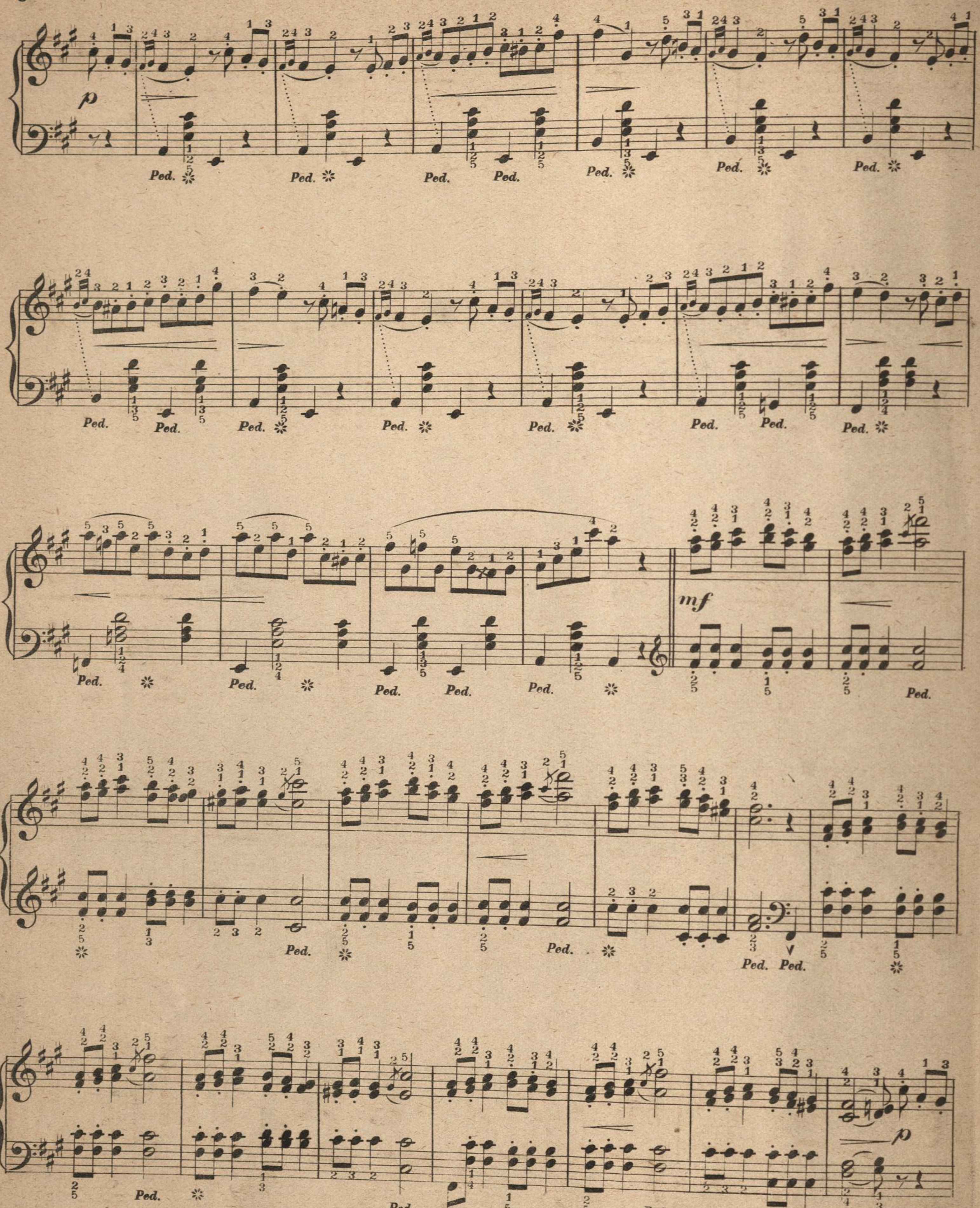
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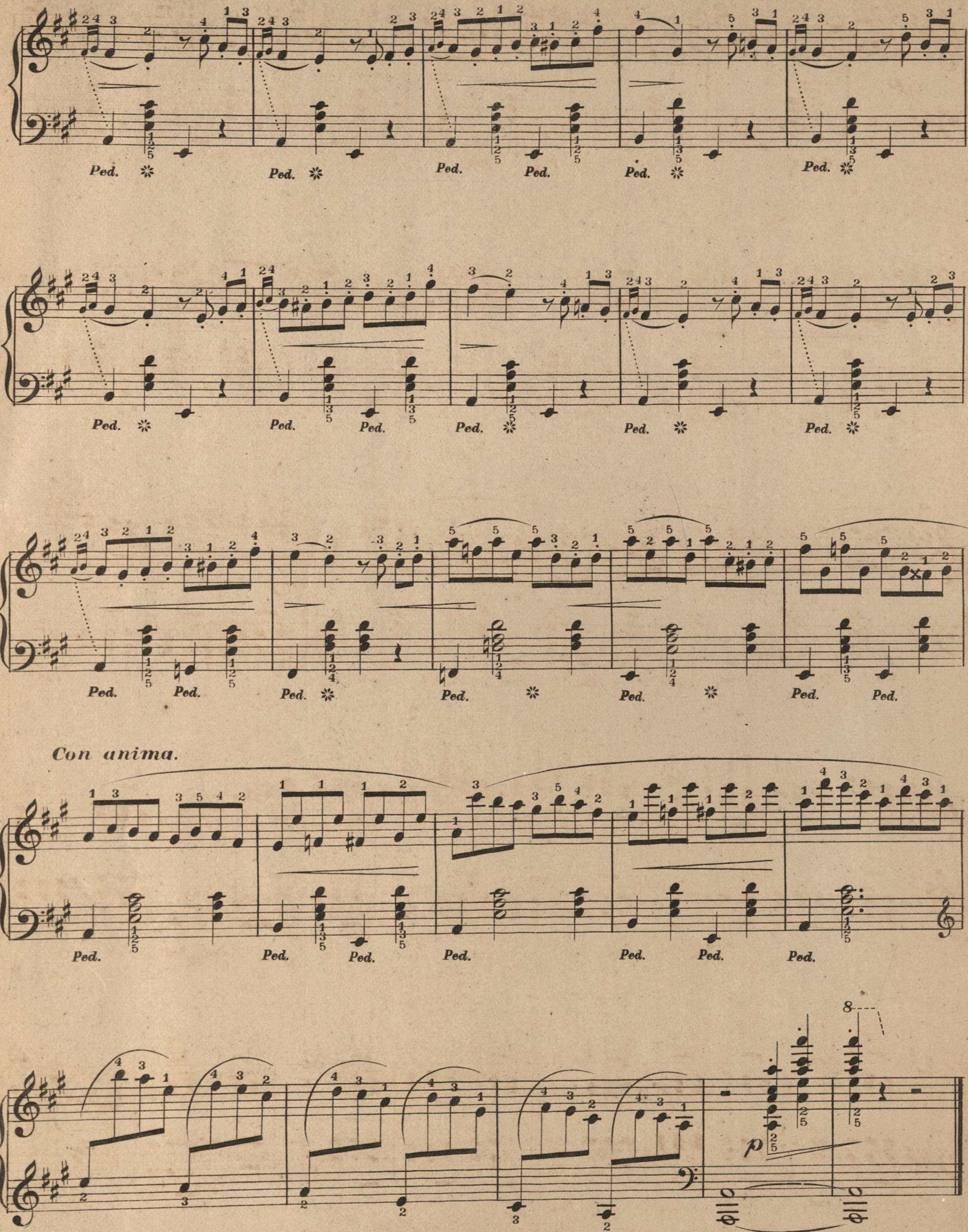

p
Ped.
Trio.
cres.


cres.
Ped.

50.



This piece is one of six that appeared in Kunkel's Musical Review for August 1890.


Con anima.
Ped.
p

What Competent Critics Say of Kunkel's Royal Edition.

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EUGENE THAYER.

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Yours, very truly,

CLARENCE EDDY.

TO
Miss Bessie F. Prosser
ADRIAN MICH.

WHAT THE BEE IS TO THE FLOWERET

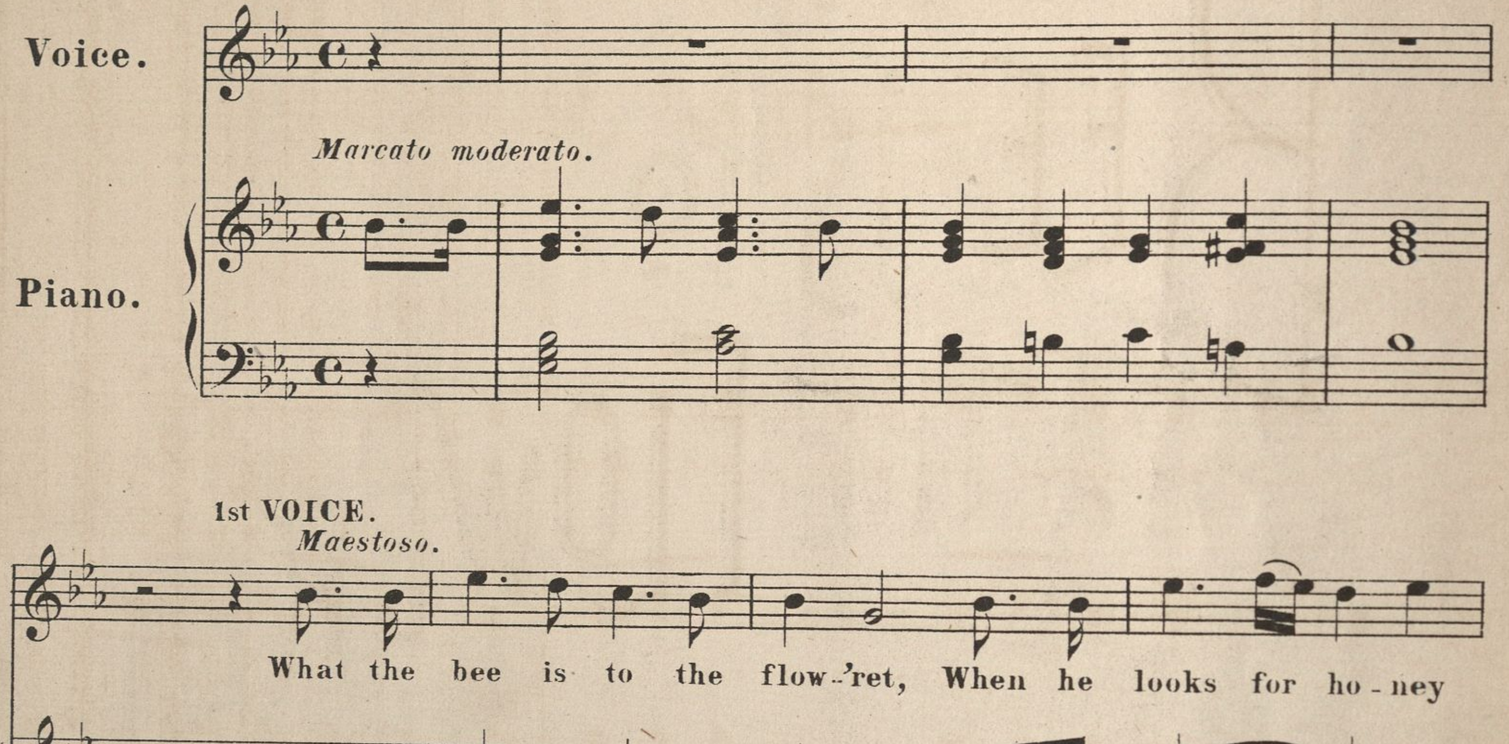


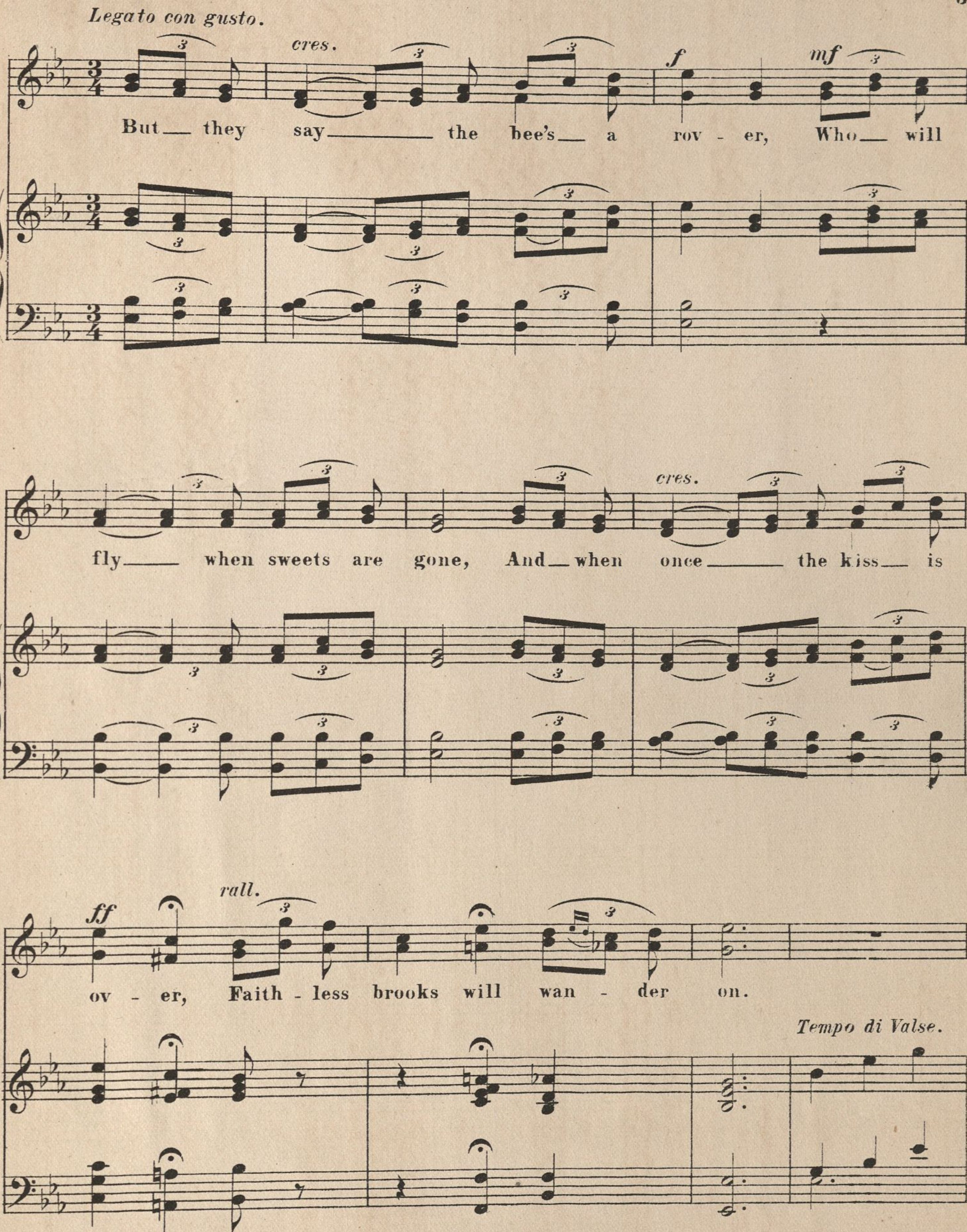
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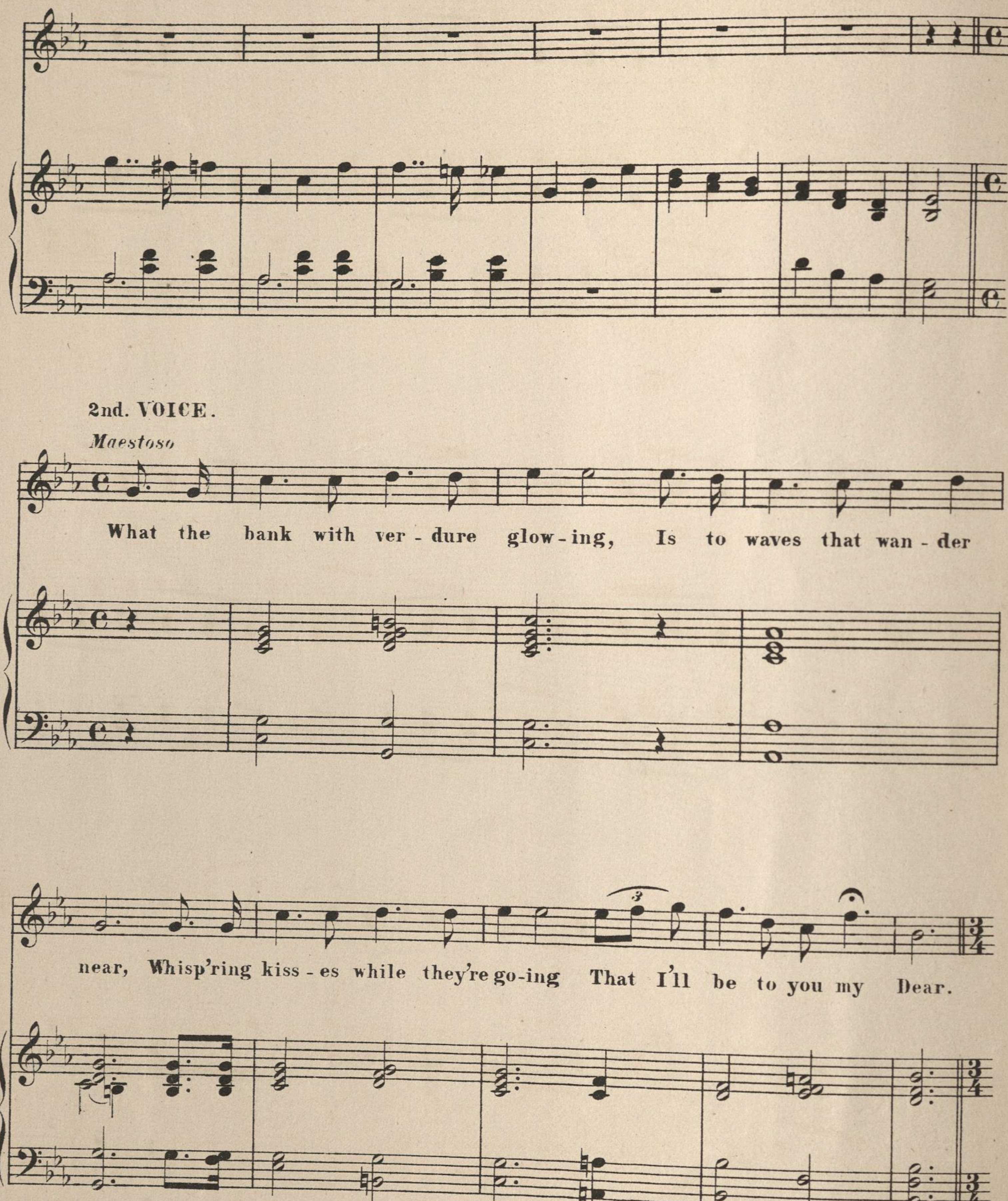
What the bee is to the floweret.

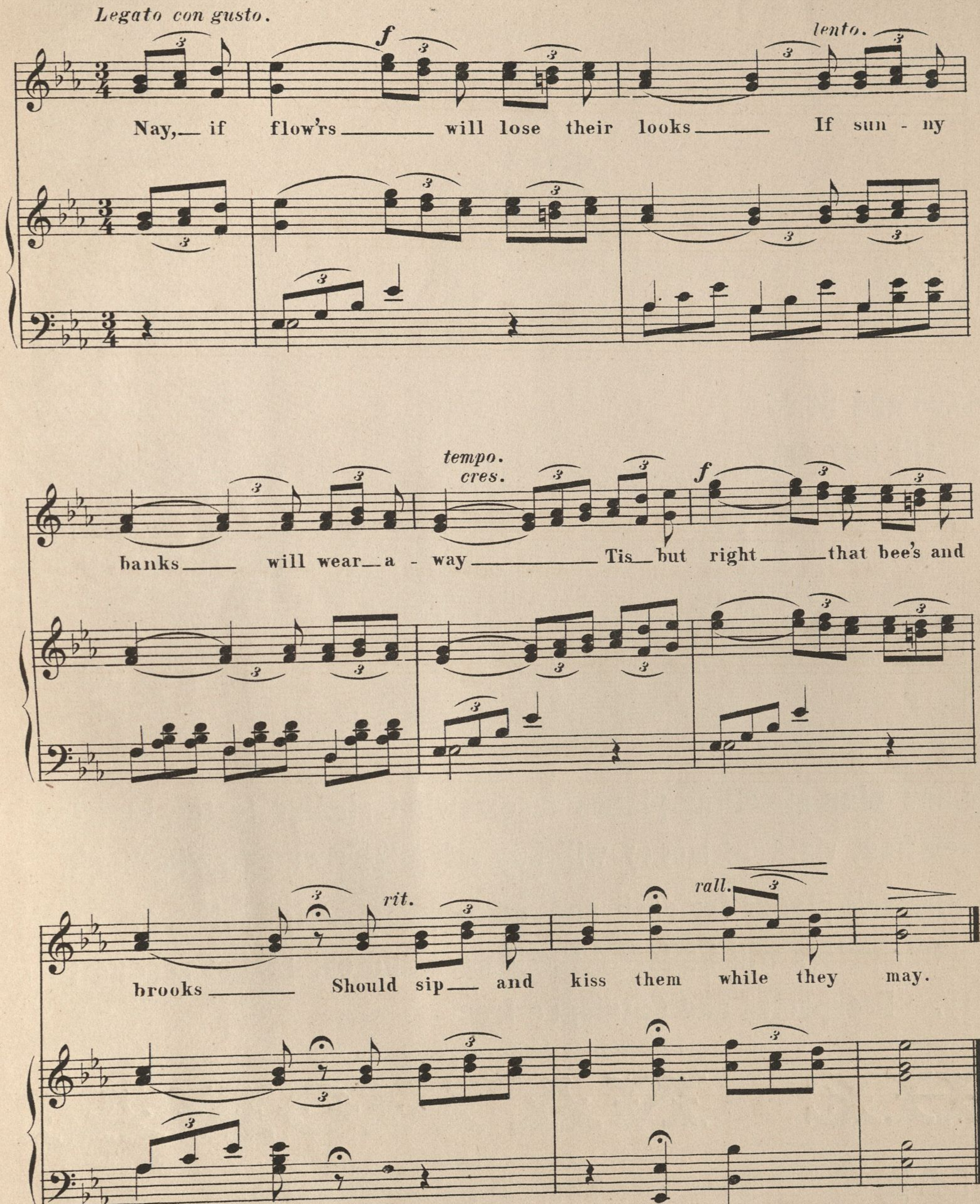
Words by THOMAS MOORE. Music by THOMAS J. PROSSER.




Legato con gusto.
cres.
f
mf
But — they say — the bee's — a rov - er, Who — will
fly — when sweets are gone, And — when once — the kiss — is
cres.
ff
rall.
ov - er, Faith - less brooks will wan - der on.
Tempo di Valse.
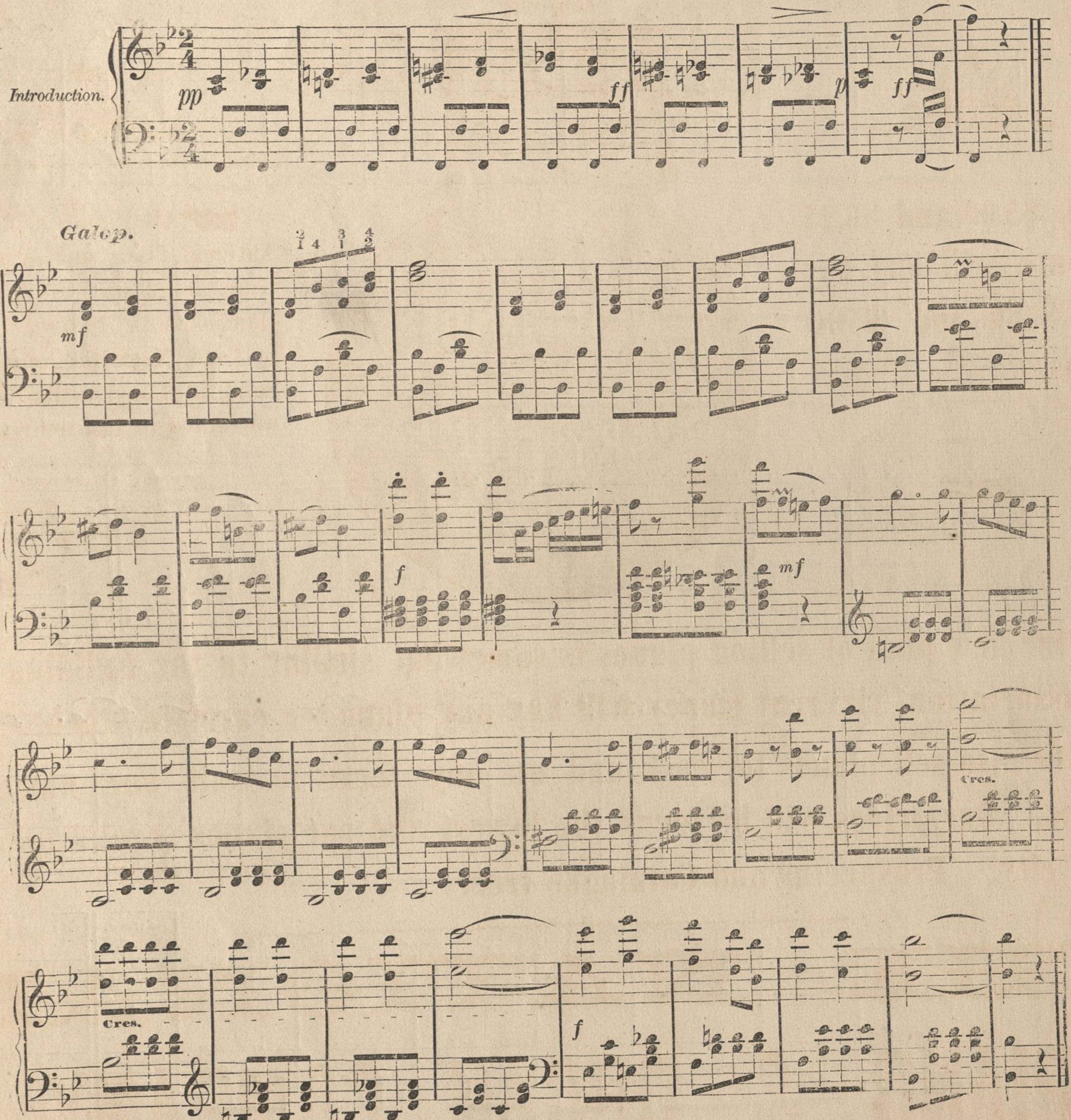
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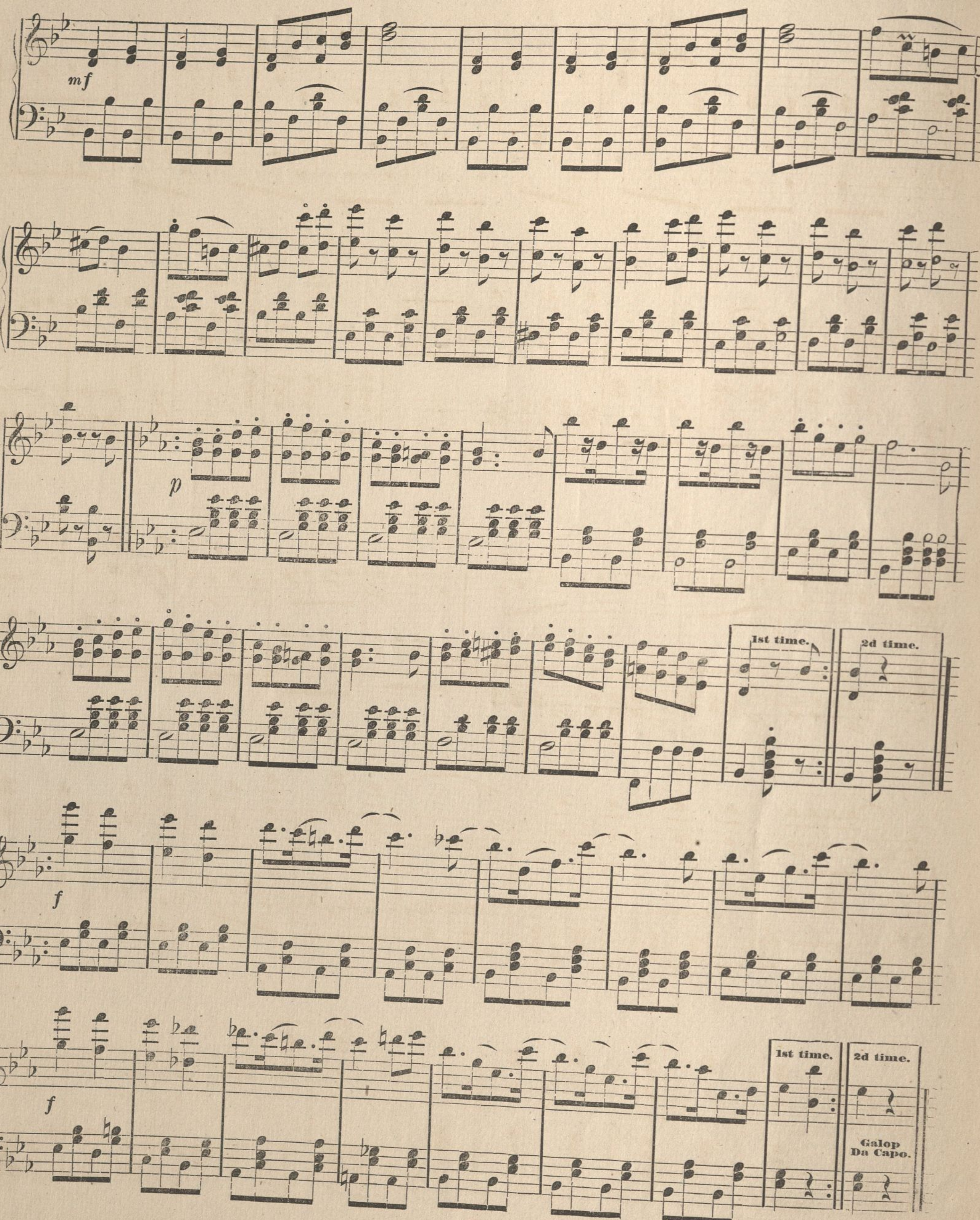

2nd. VOICE.
Maestoso
What the bank with ver - dure glow - ing, Is to waves that wan - der
near, Whisp'ring kiss - es while they're go - ing That I'll be to you my Dear.

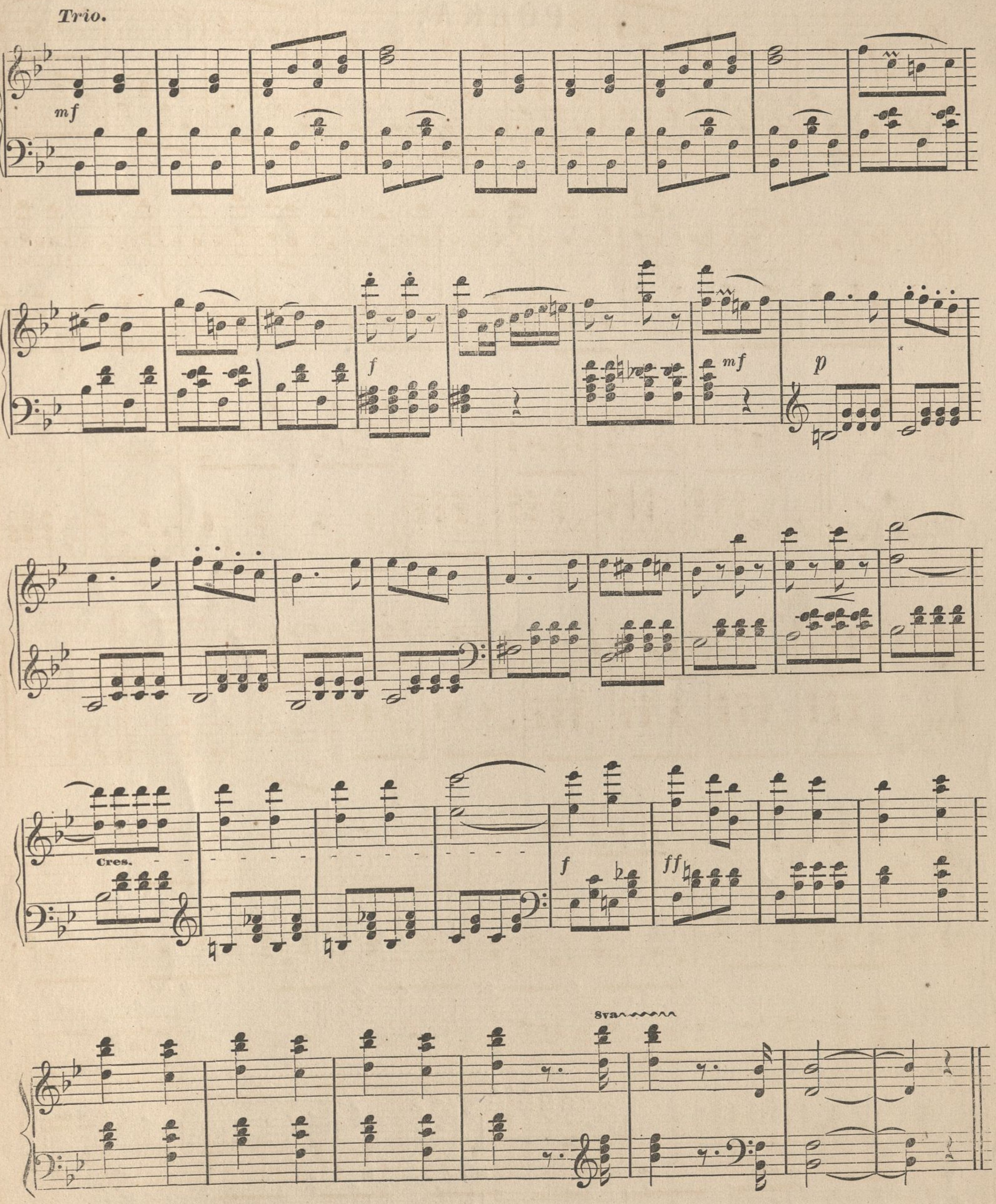

Legato con gusto.
f
lento.
Nay, if flow'rs will lose their looks If sun - ny
tempo.
cres.
f
banks will wear a - way Tis but right that bee's and
rit.
rall.
brooks Should sip and kiss them while they may.

Bateman Galop.

Composed by ED. MOLLENHAUER.

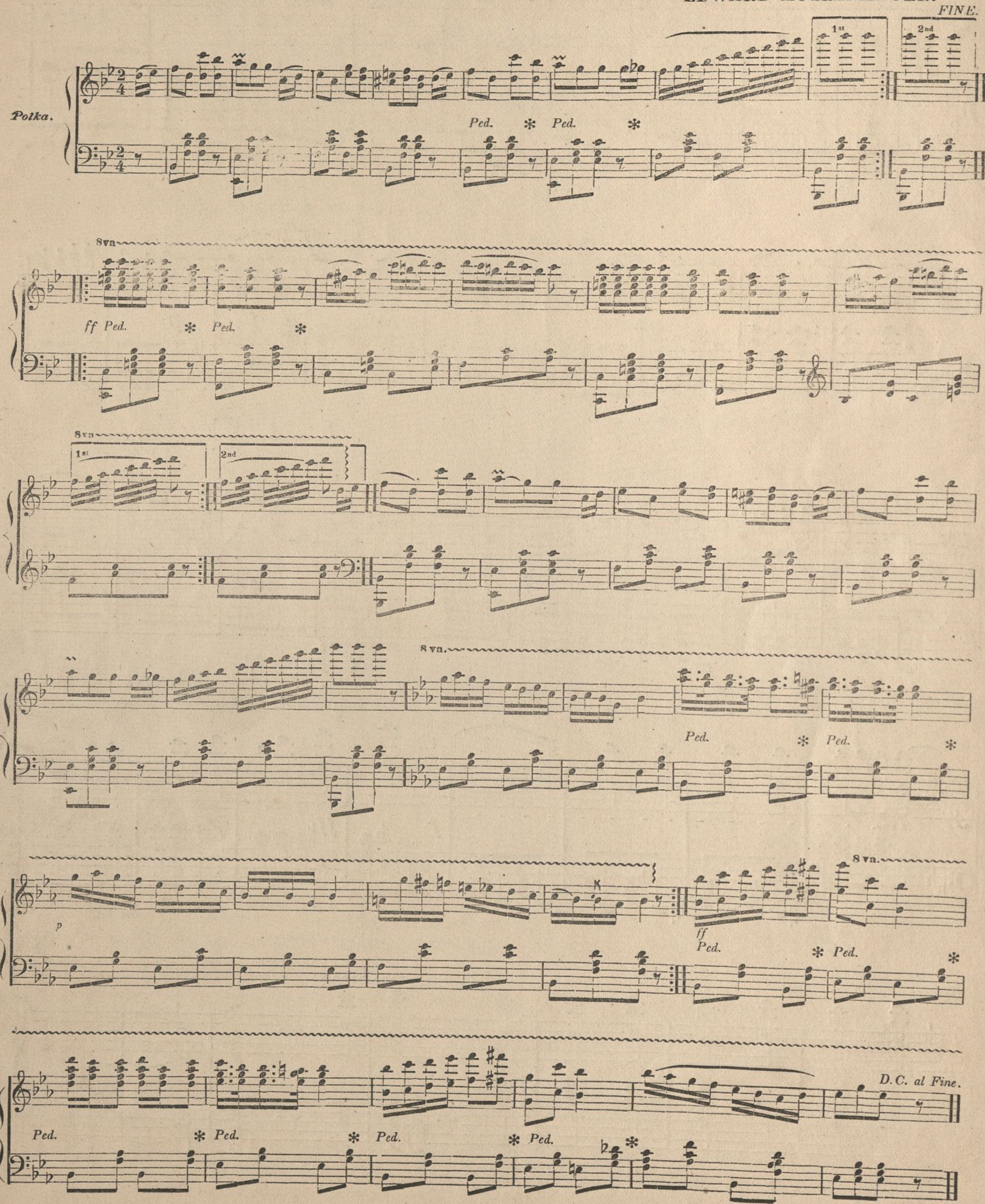



mf
p
1st time.
2d time.
f
f
1st time.
2d time.
Galop
Da Capo.


Trio.
mf
f
mf
p
Cres.
f
ff
8va

POLKA.

EDWARD MOLLENHAUER.



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63

IL CORRICOLO

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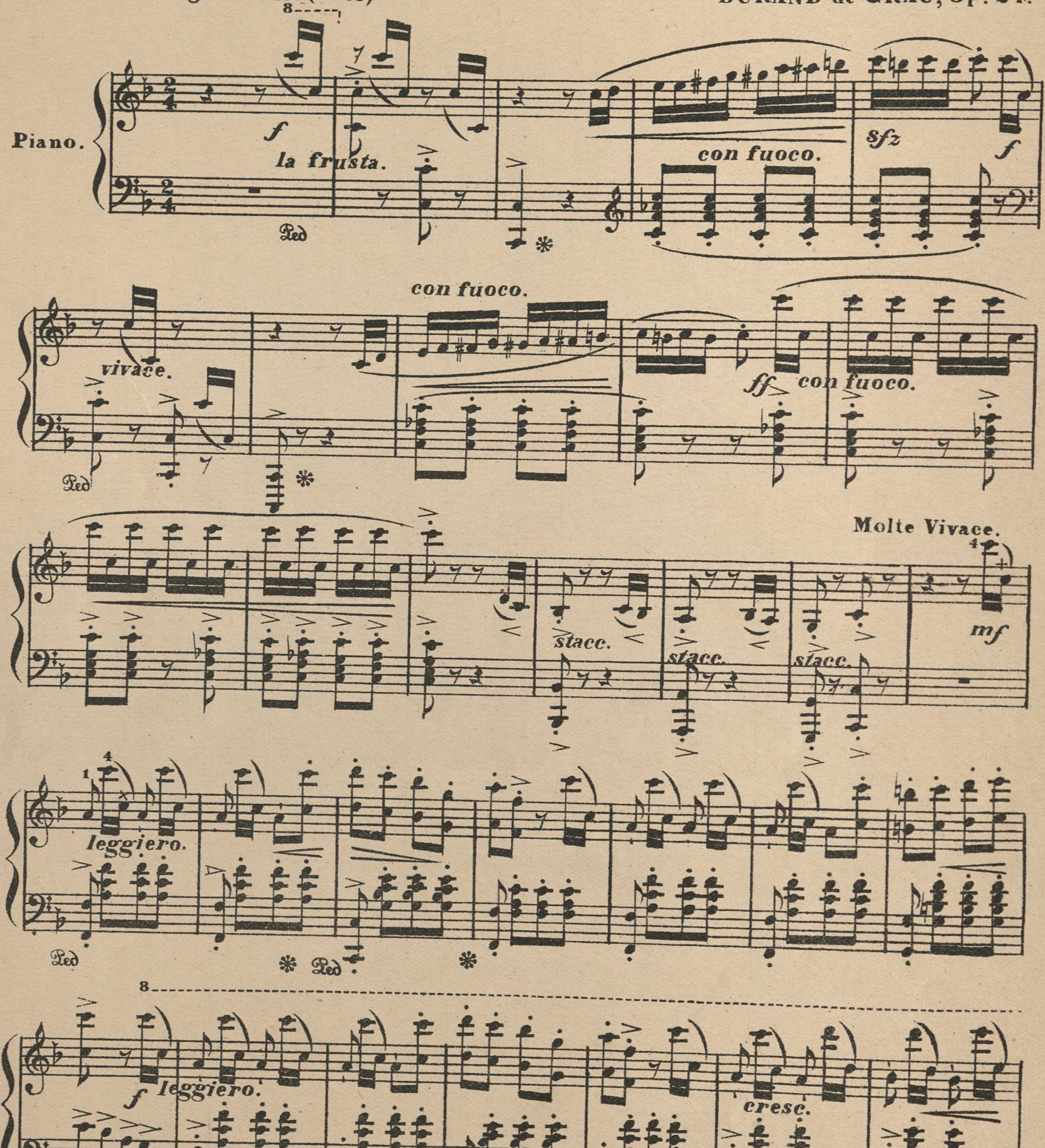
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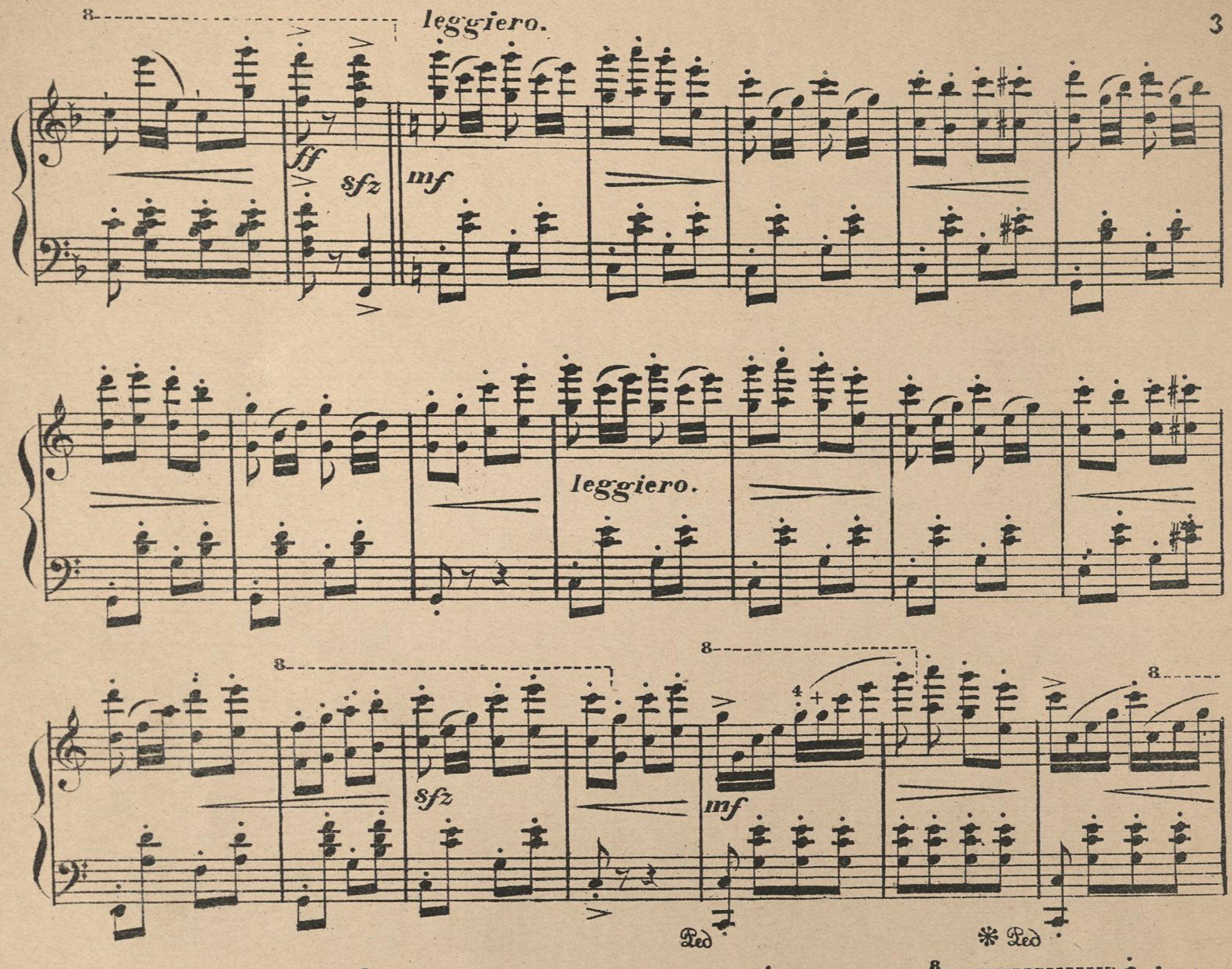
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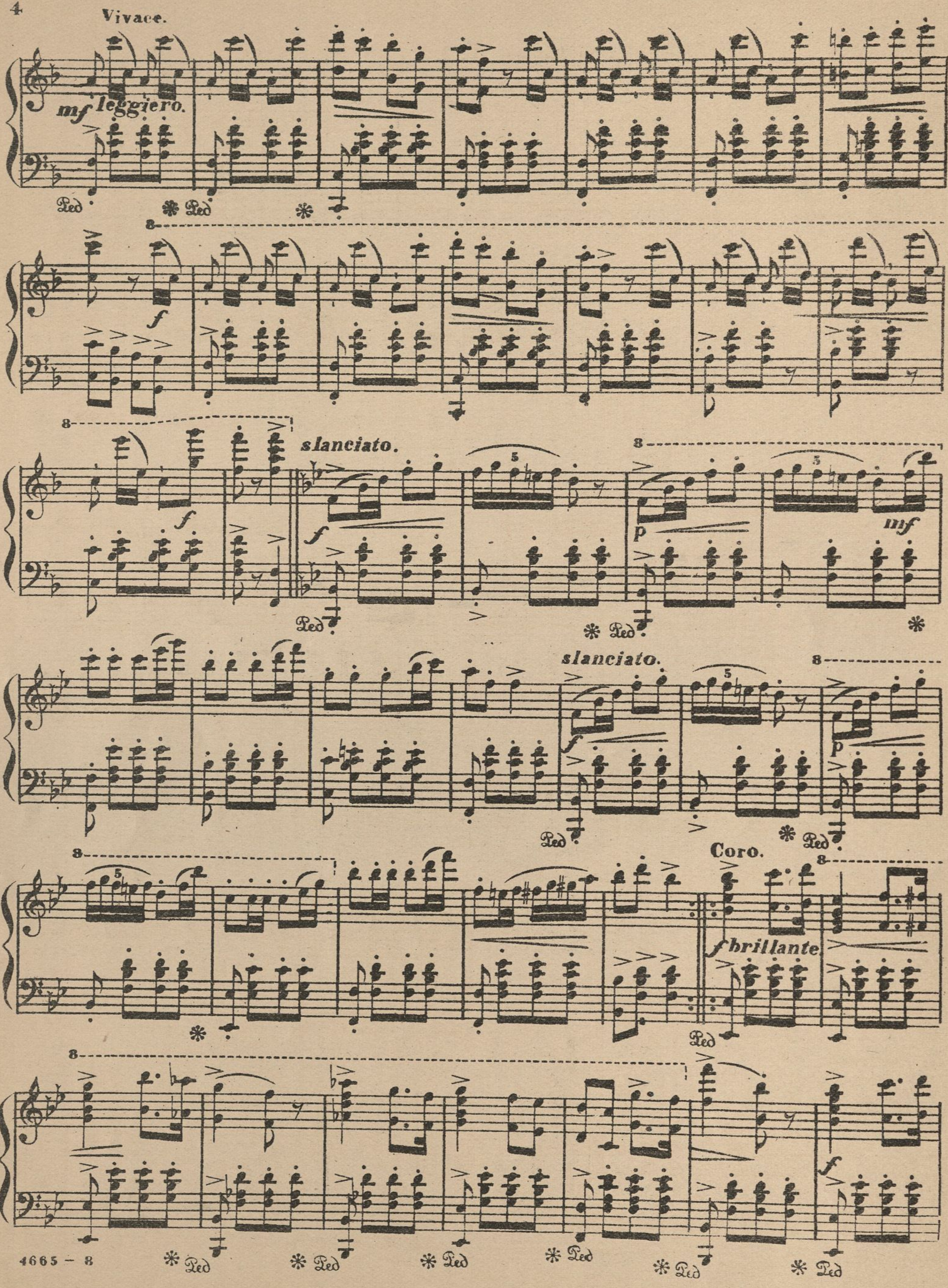
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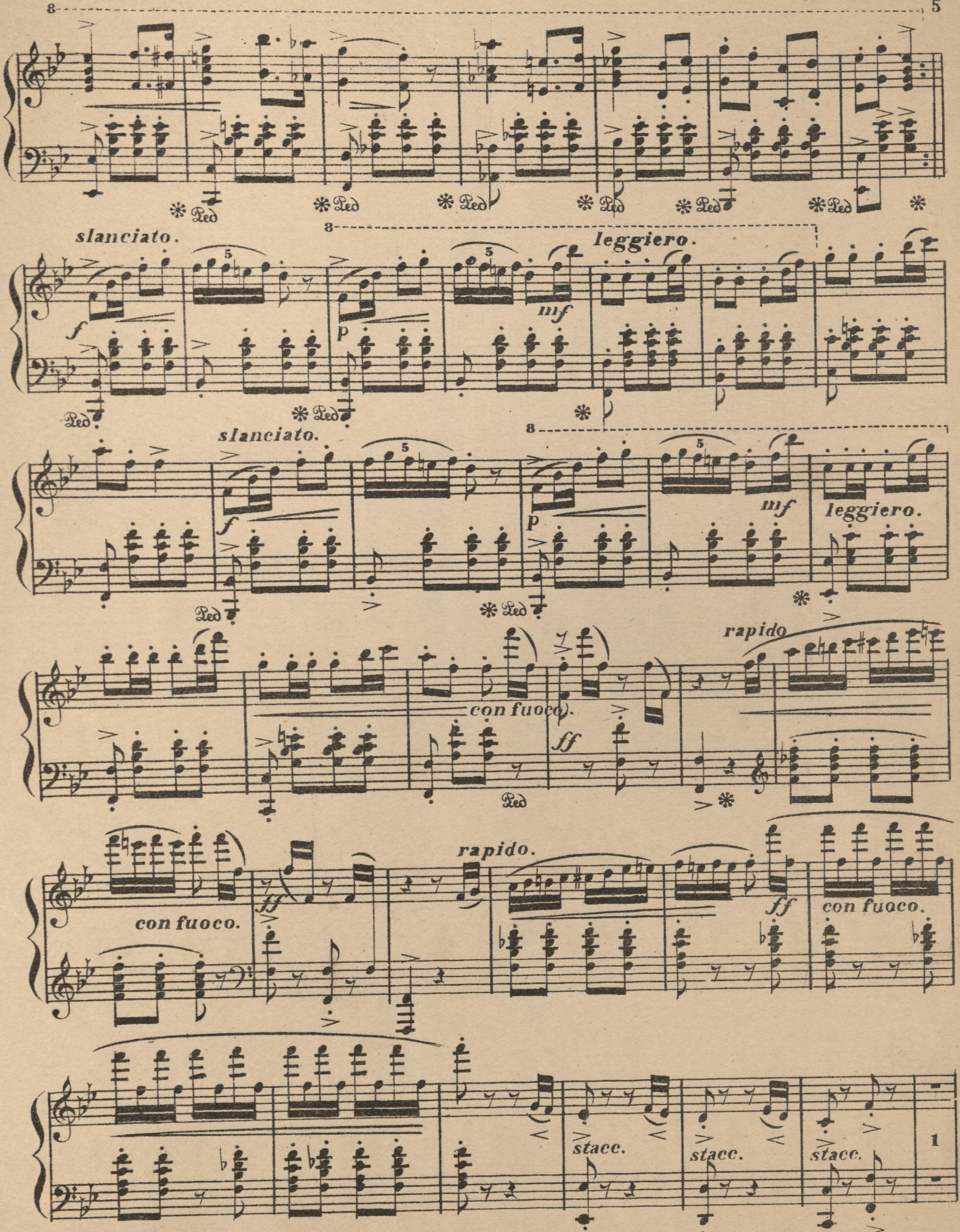
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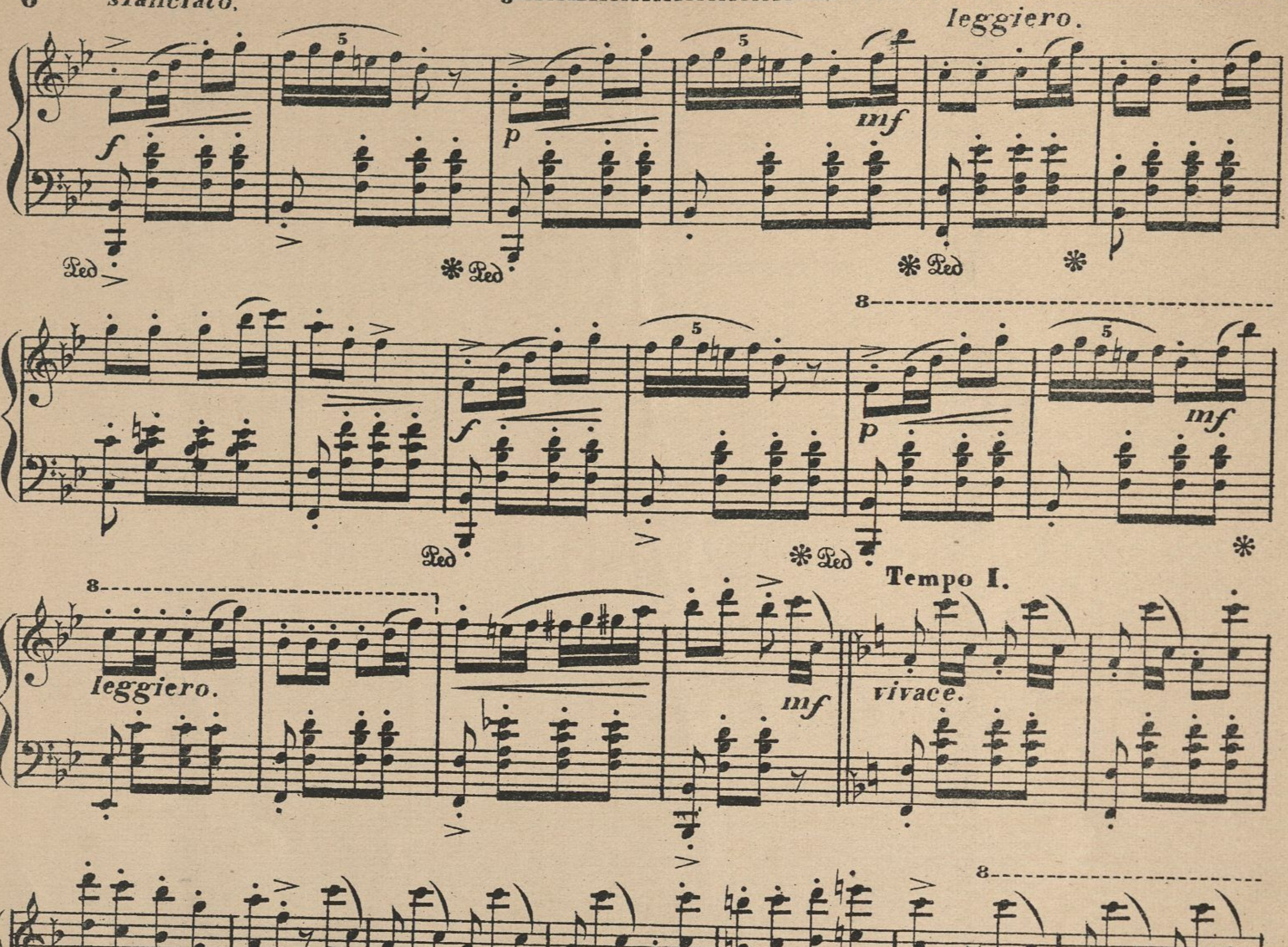
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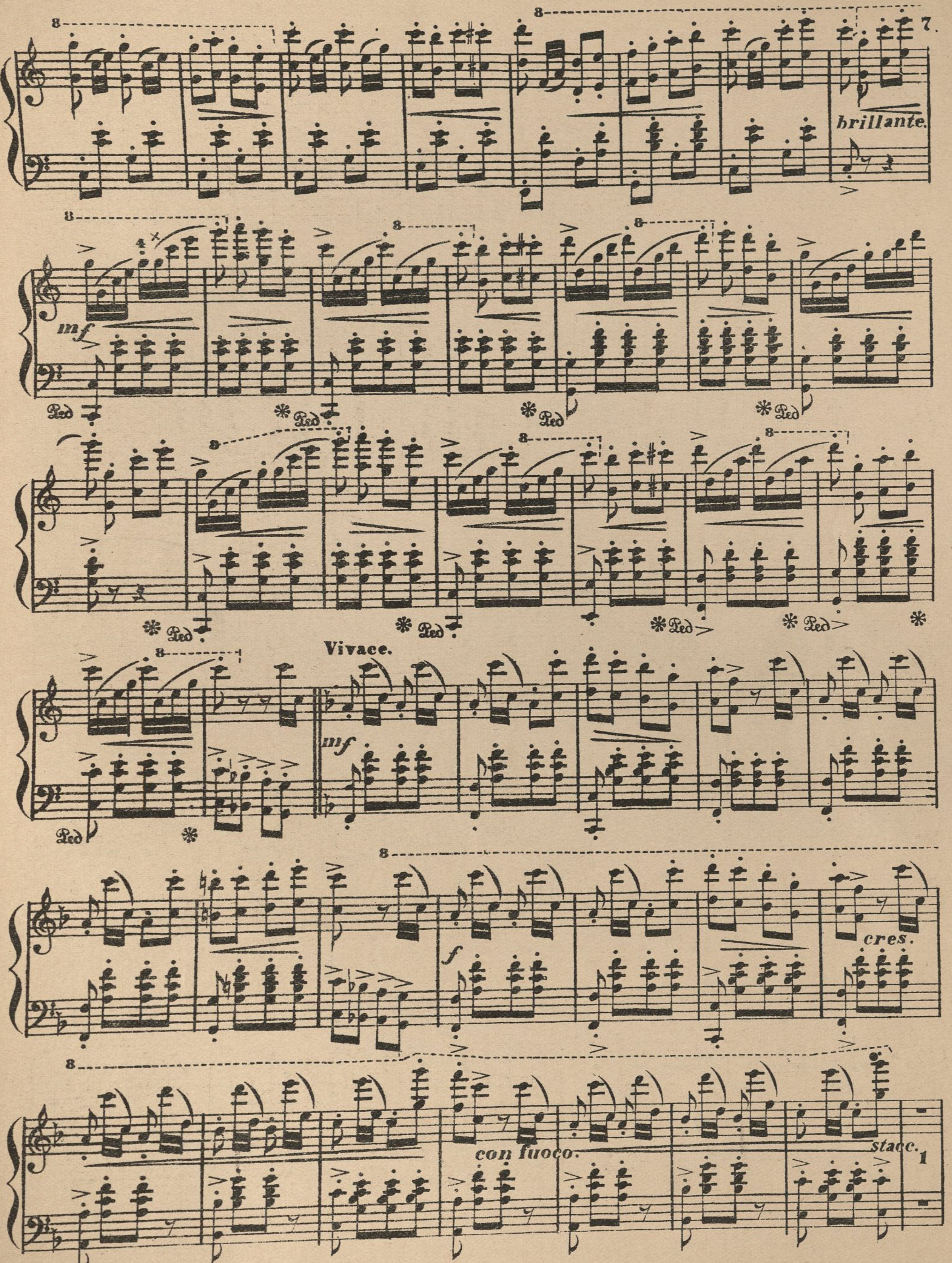


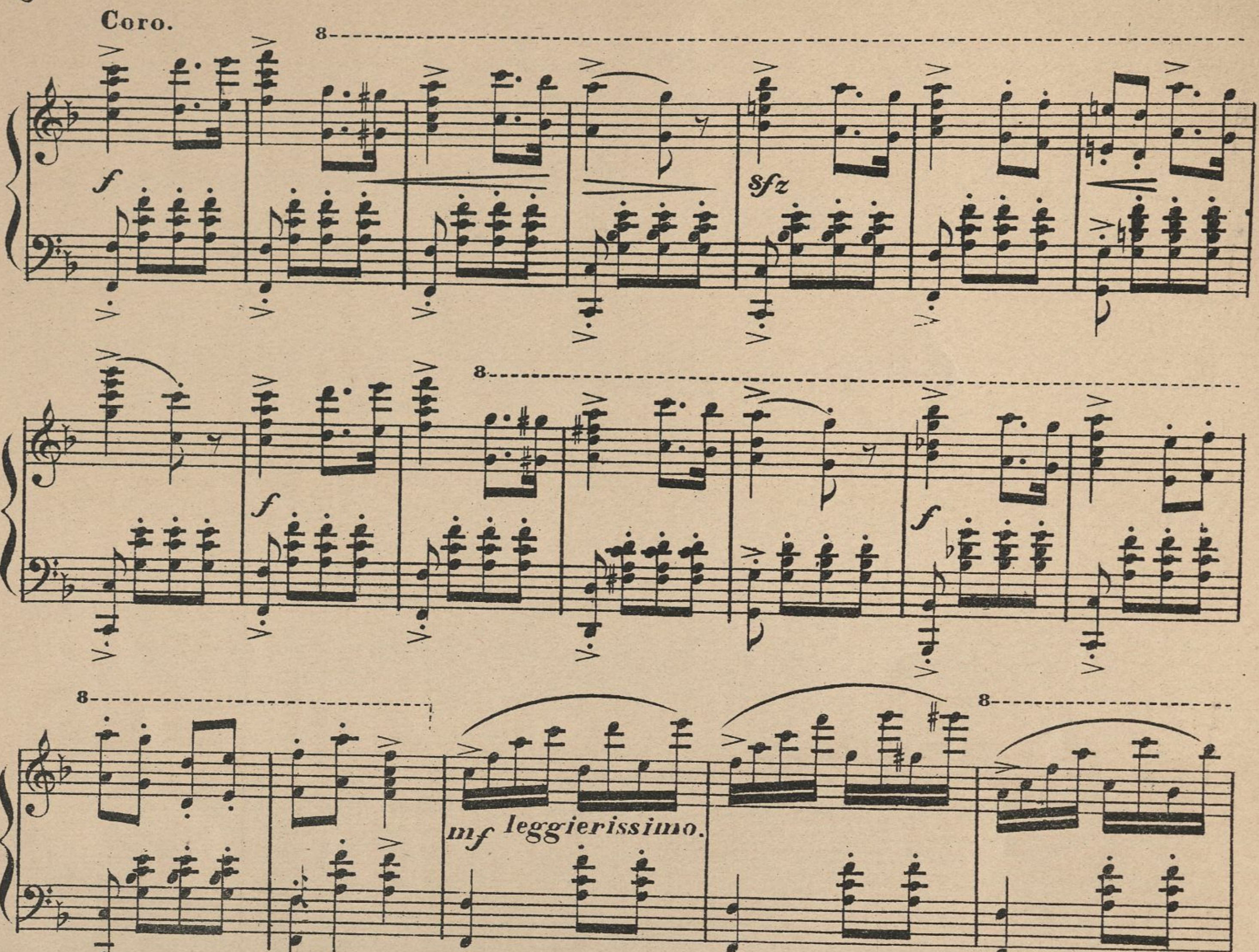

leggiero.
ff
sfz
mf
leggiero.
sfz
mf
Ped

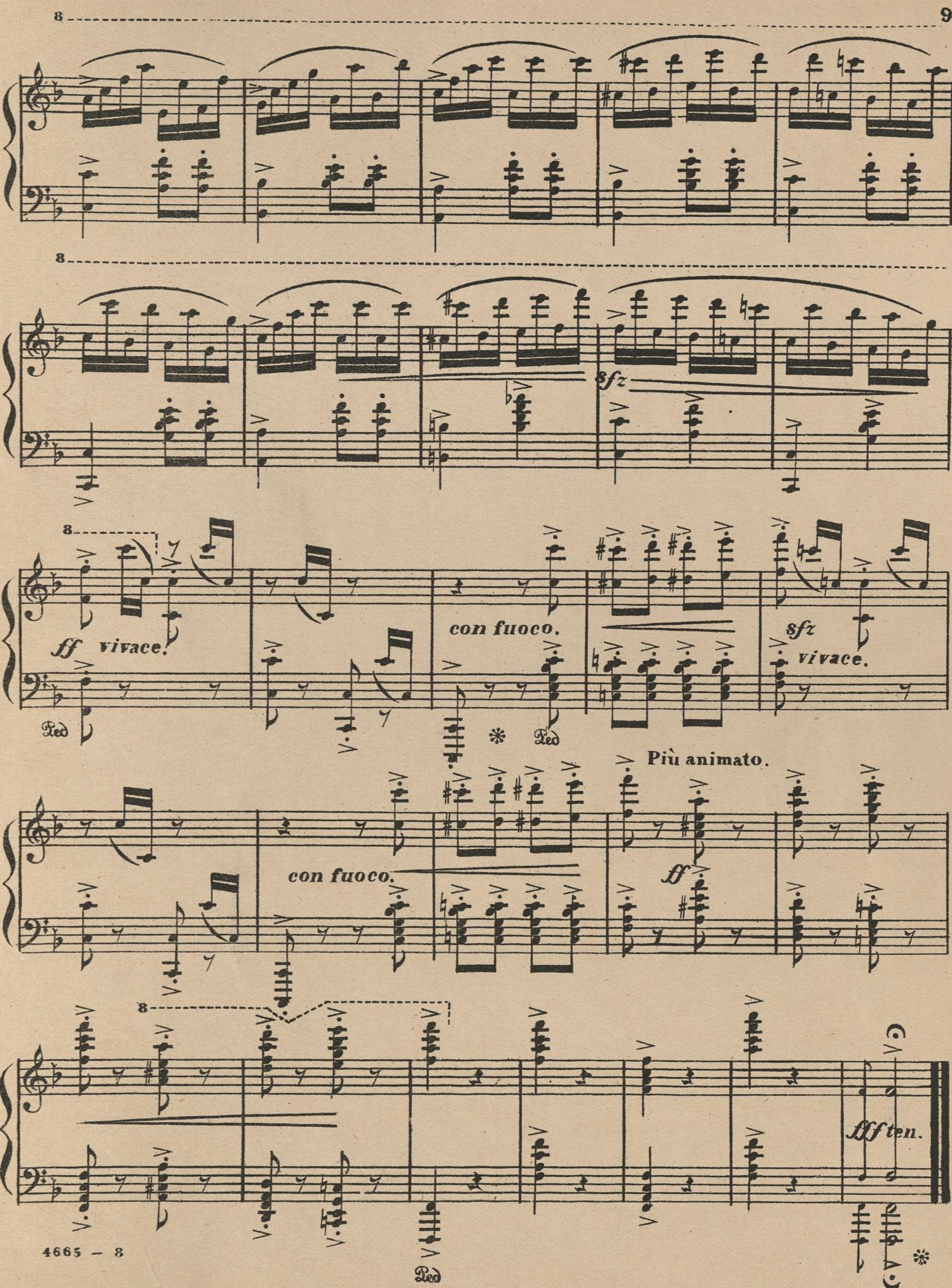

Vivace.
mf leggiero.
Ped
f
slanciato.
f
p
mf
slanciato.
Coro.
f brillante

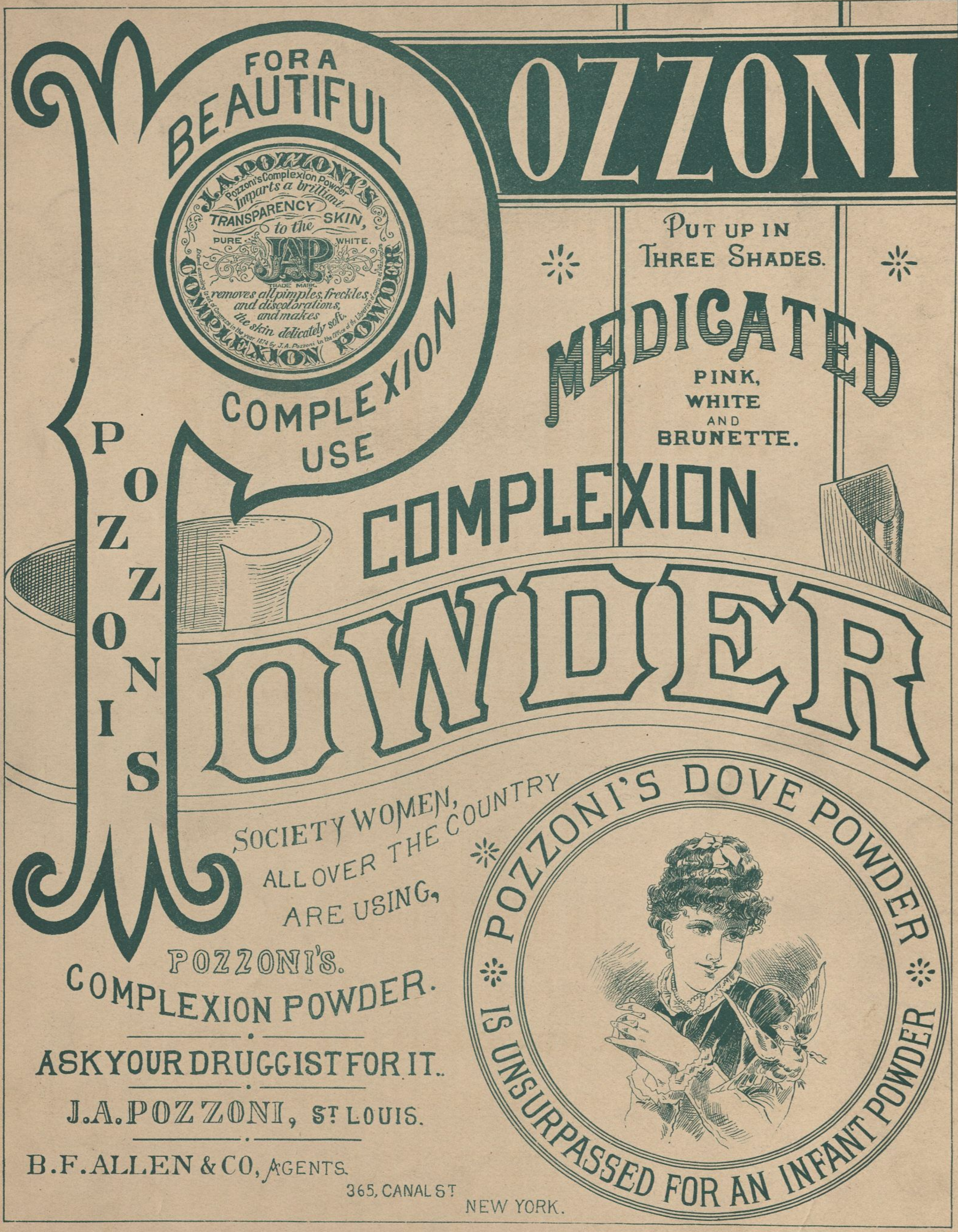

slanciato.
leggiero.
slanciato.
leggiero.
rapido
con fuoco.
con fuoco.
rapido.
con fuoco.
stacc.
stacc.
stacc.


slanciato.
leggiero.
f
p
mf
Ped
Tempo I.
vivace.
mf leggiero.


brillante.
mf
Vivace.
mf
f
cres.
con fuoco.
stacc.


Coro.
f
sfz
mf
leggierissimo.
mf
f


8
ff vivace.
Ped
con fuoco.
Ped
sfz
vivace.
Più animato.
con fuoco.
ff
fff ten.



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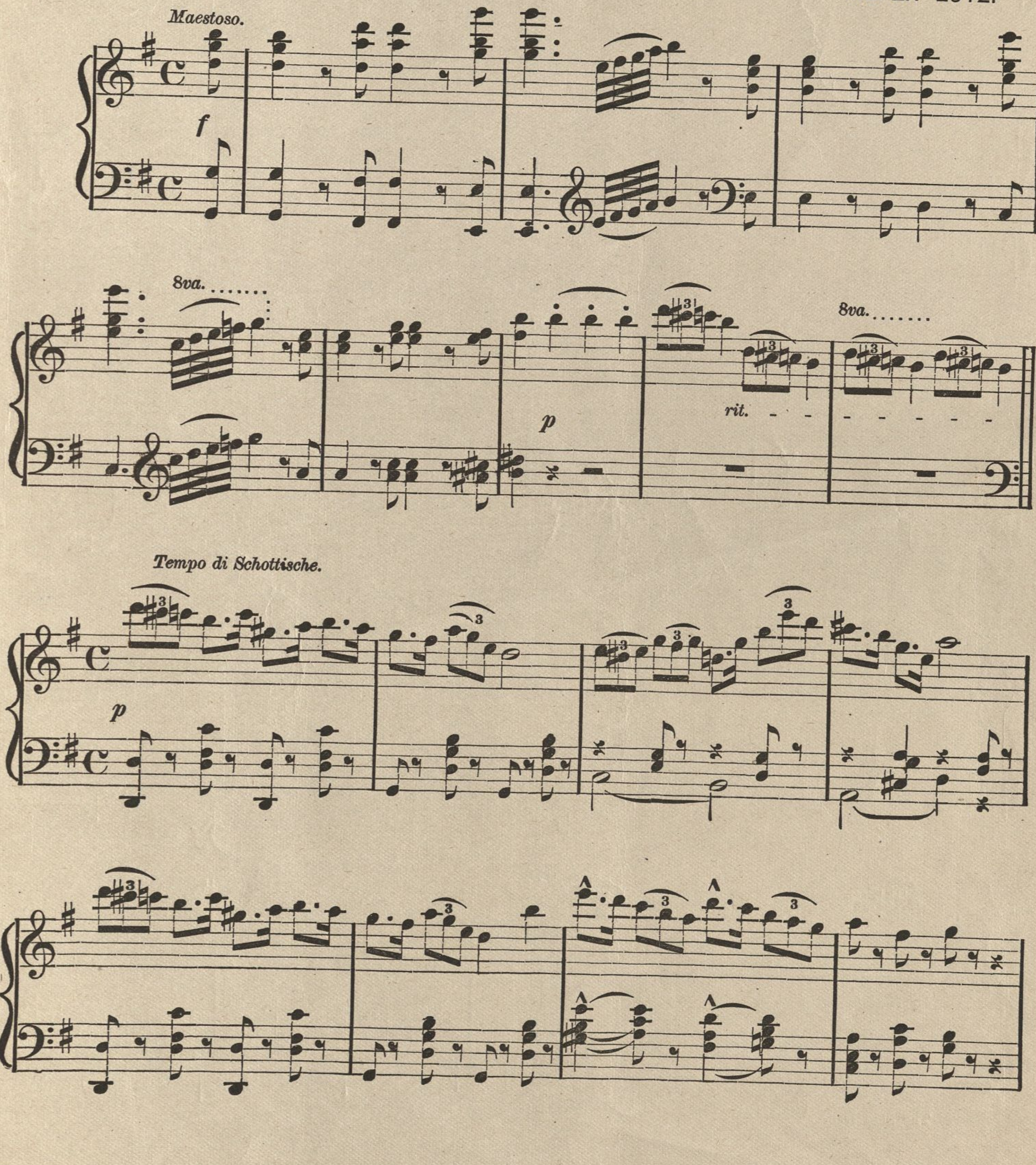
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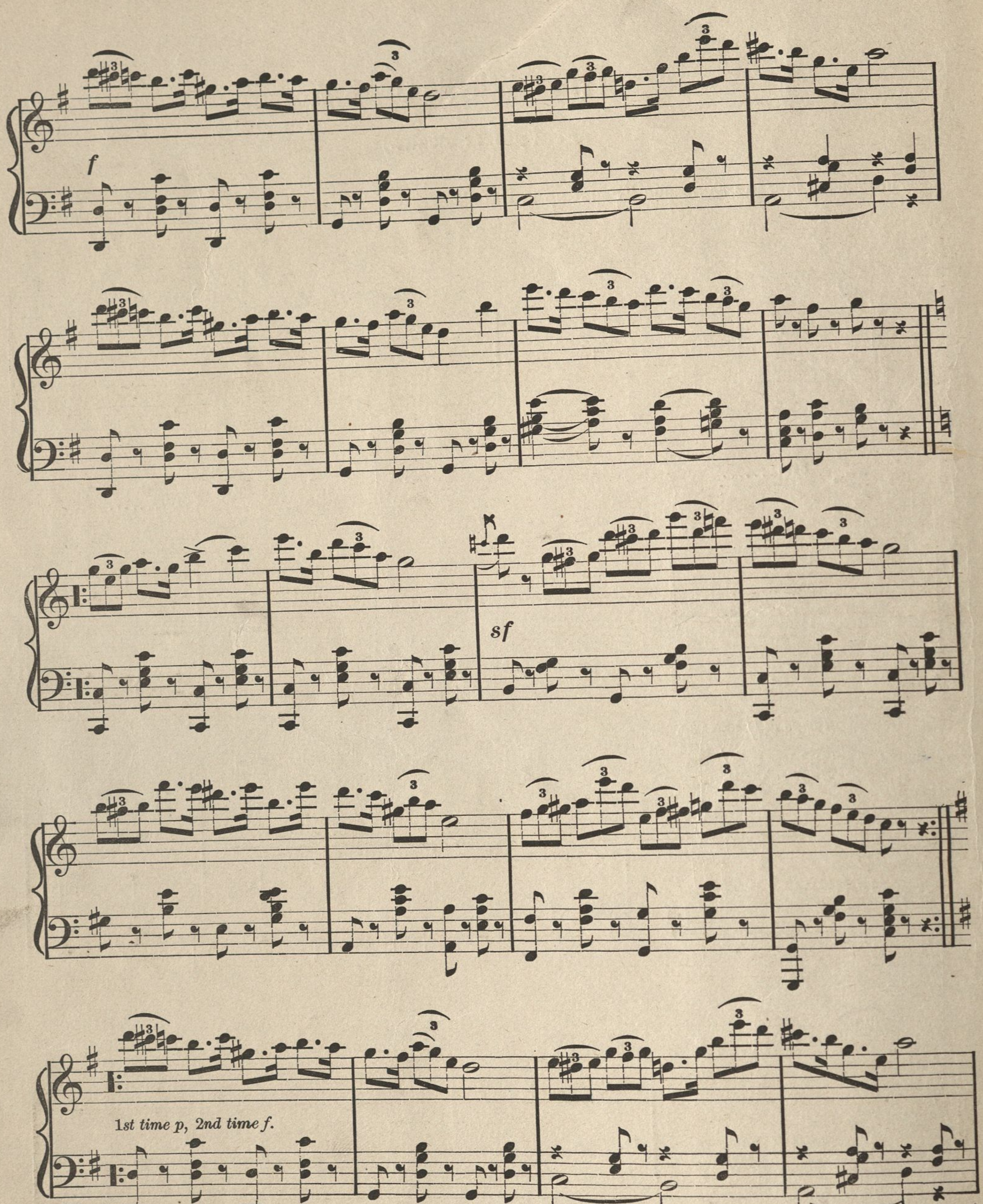
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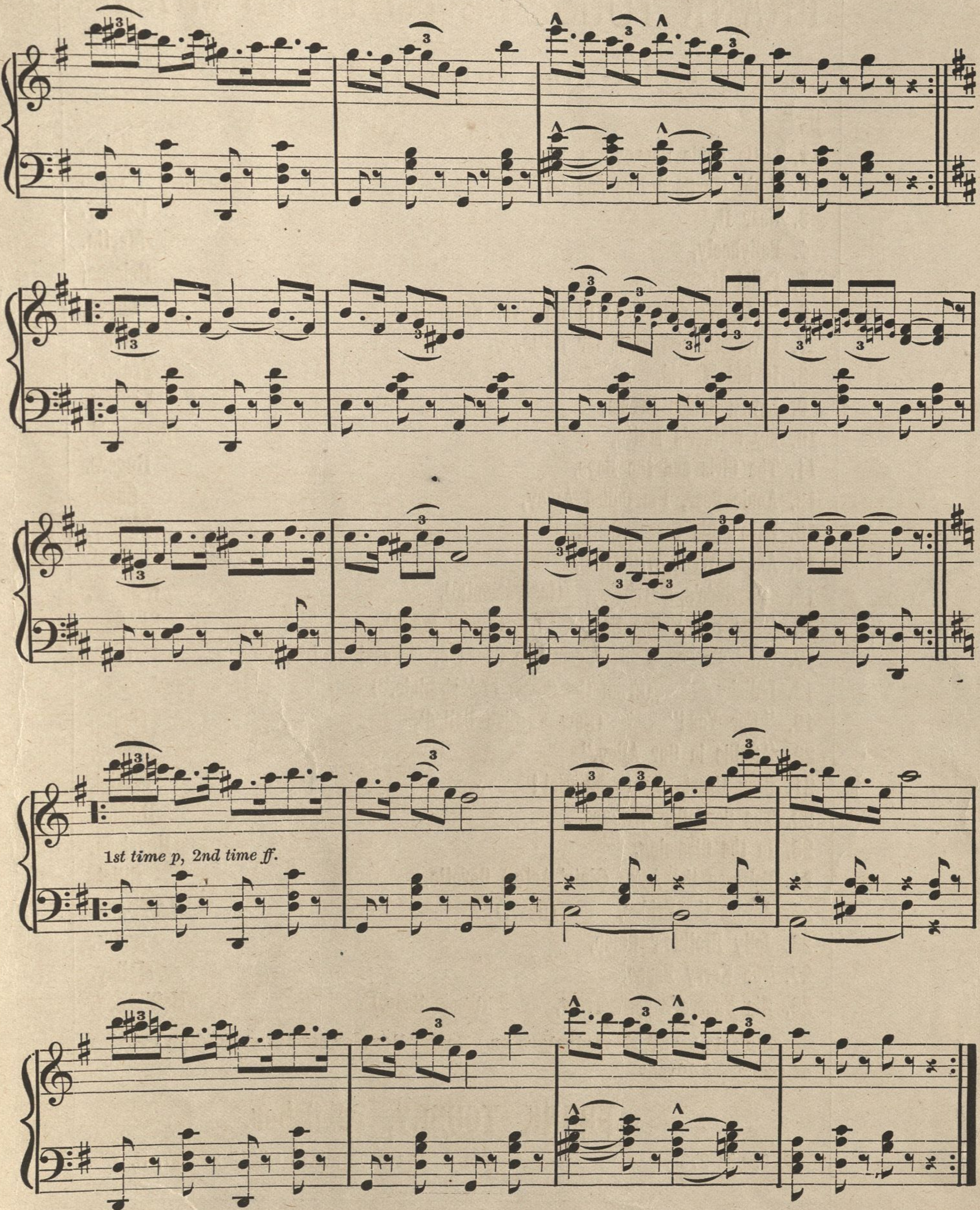
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f
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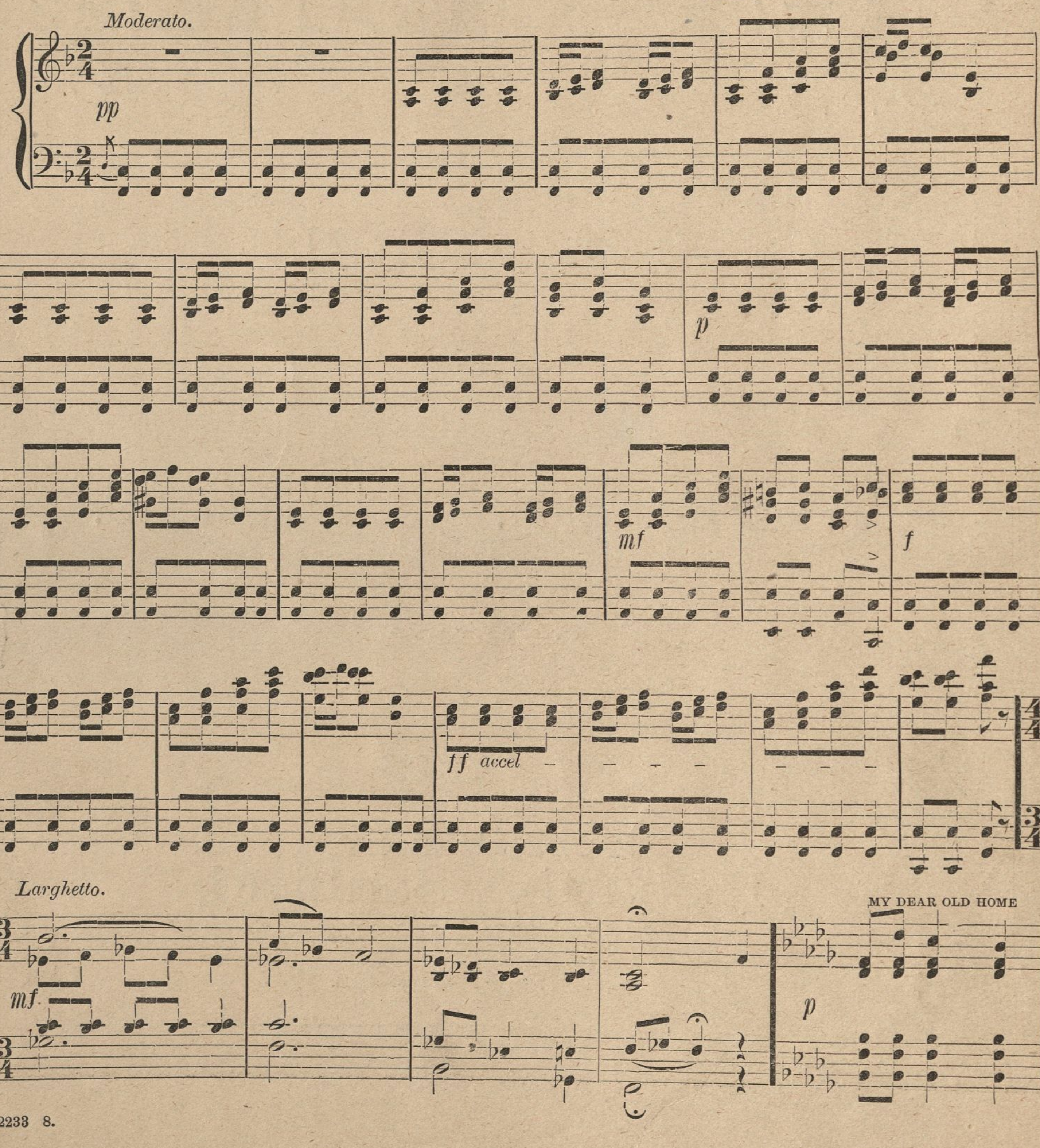
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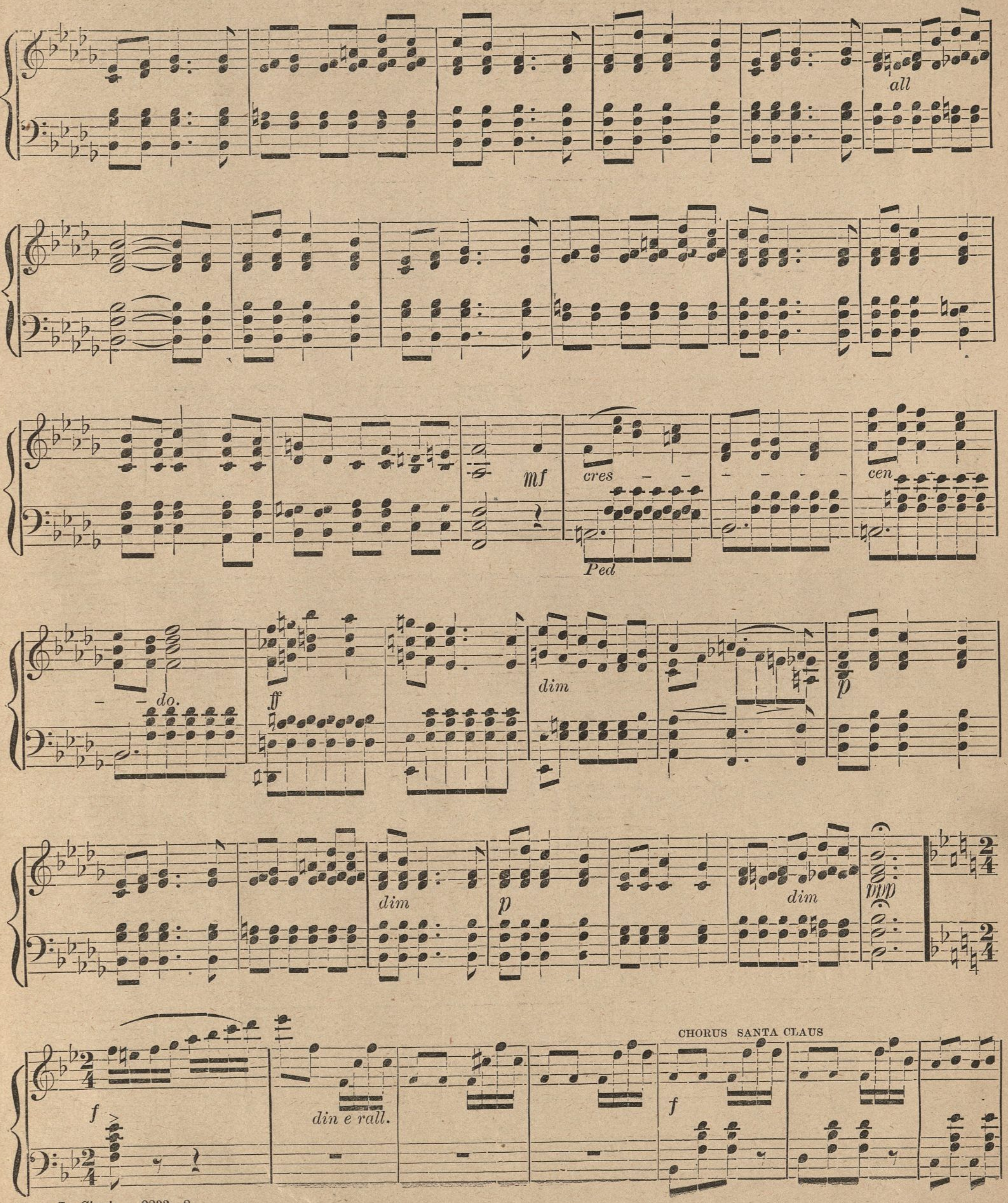
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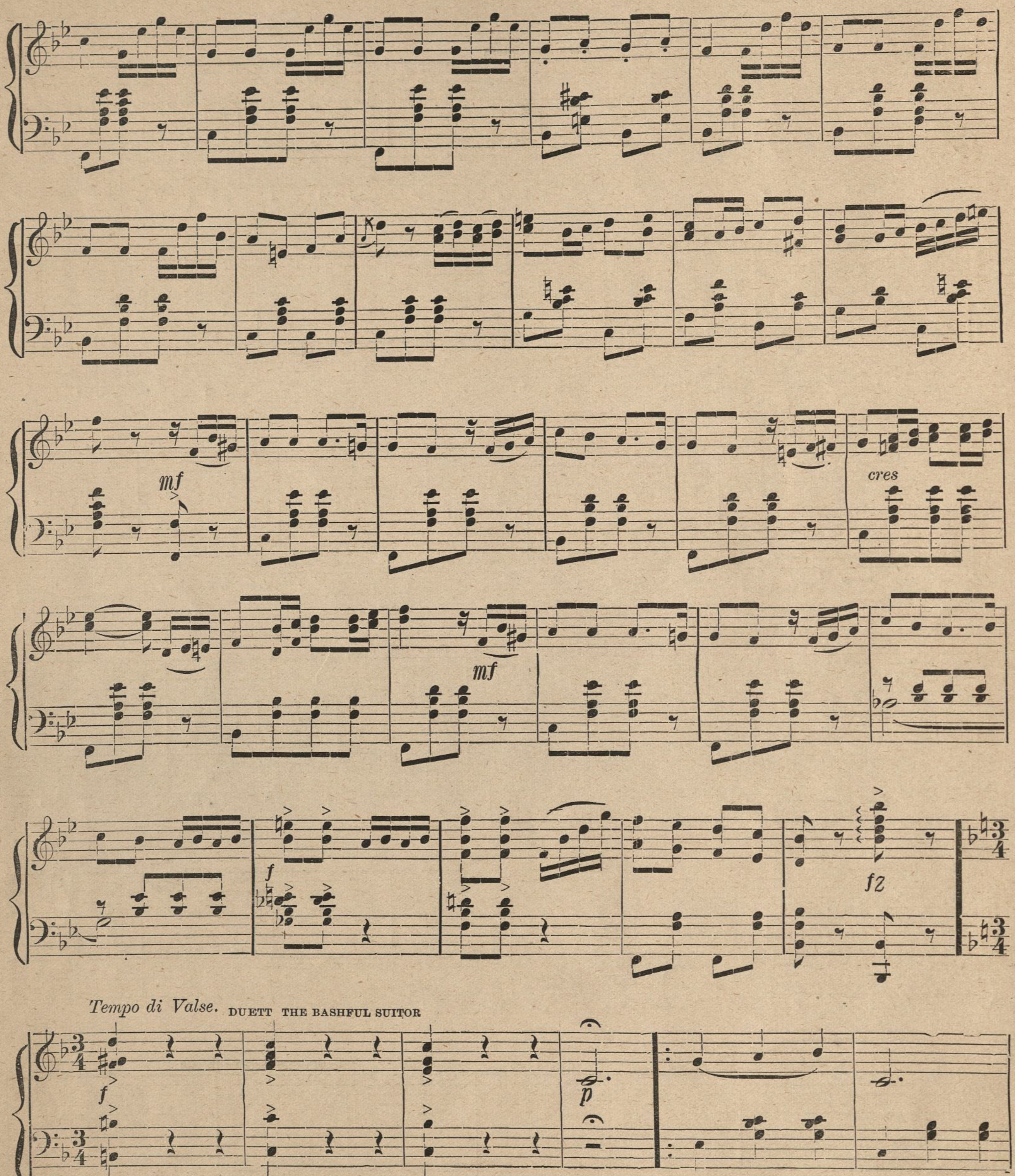
LA CIGALE.

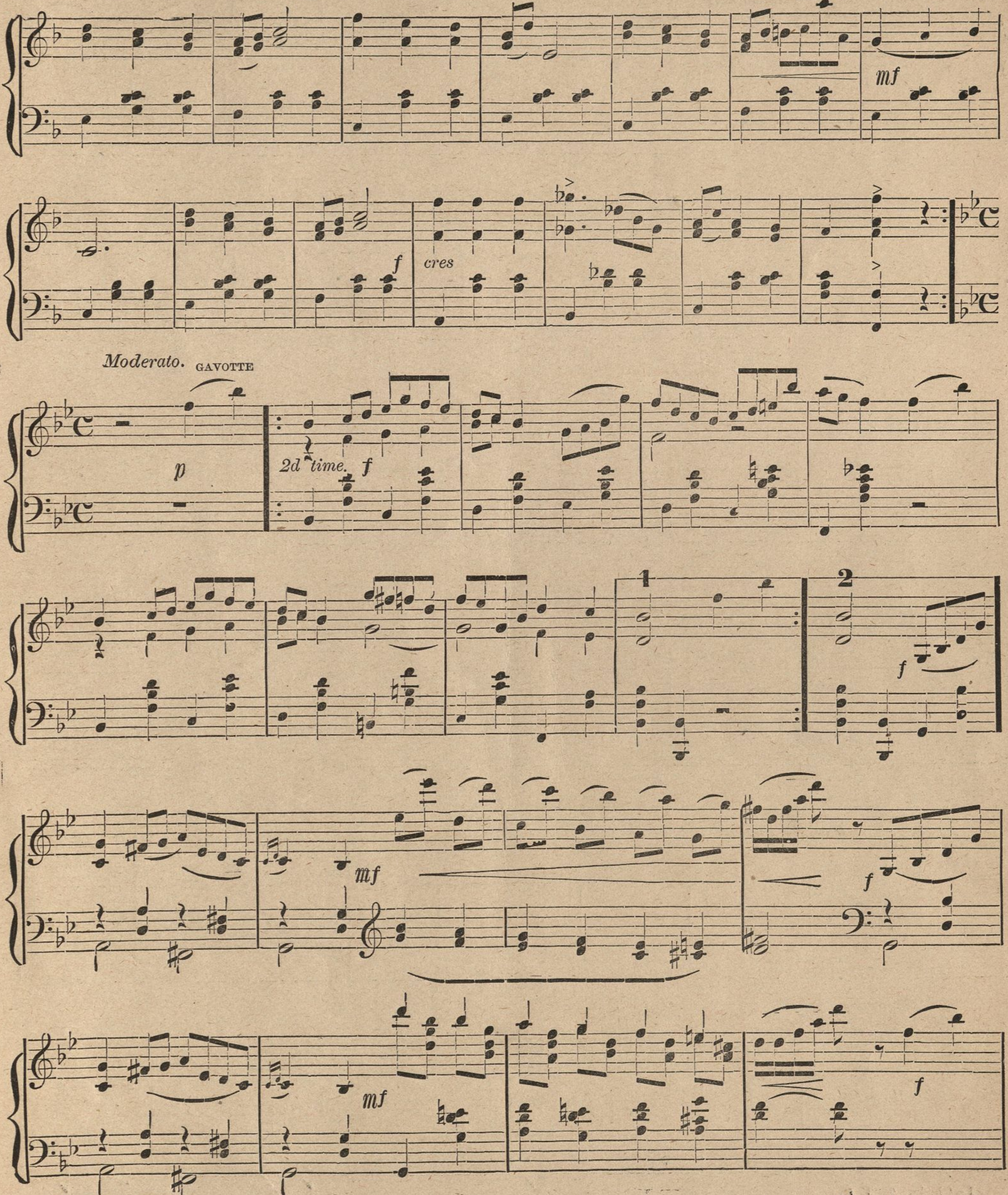
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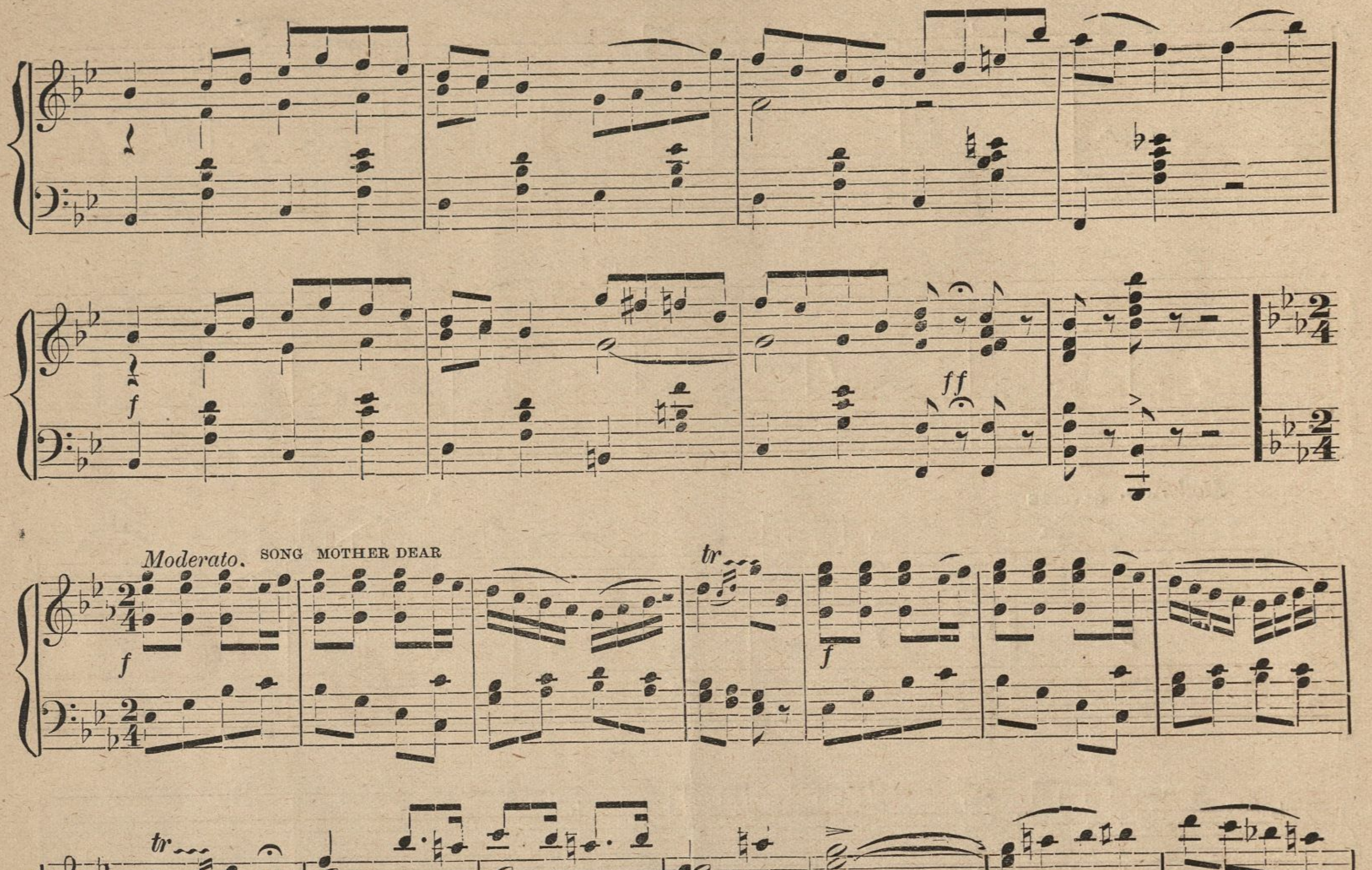
Arr. by CHAS. E. PRATT.

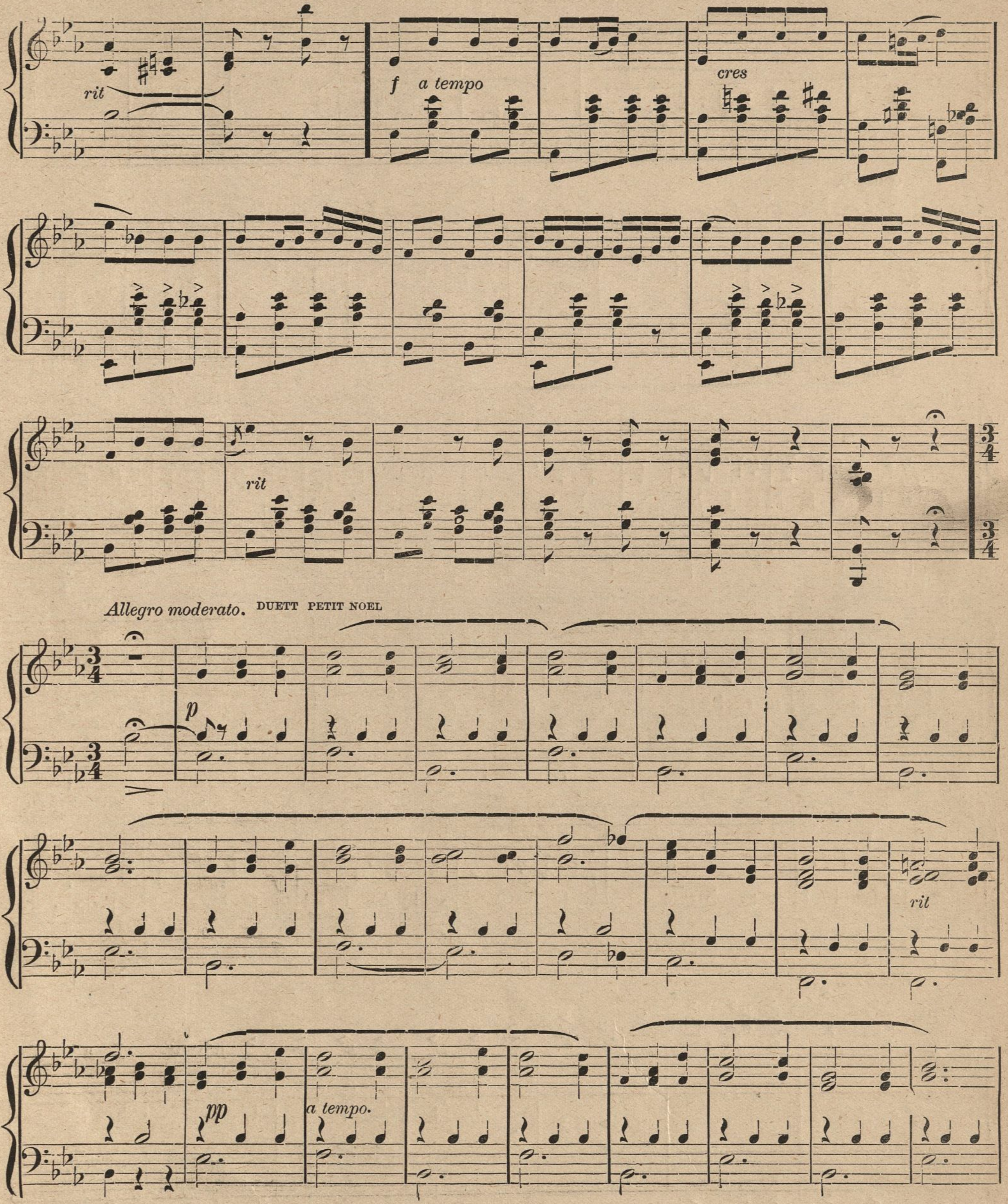


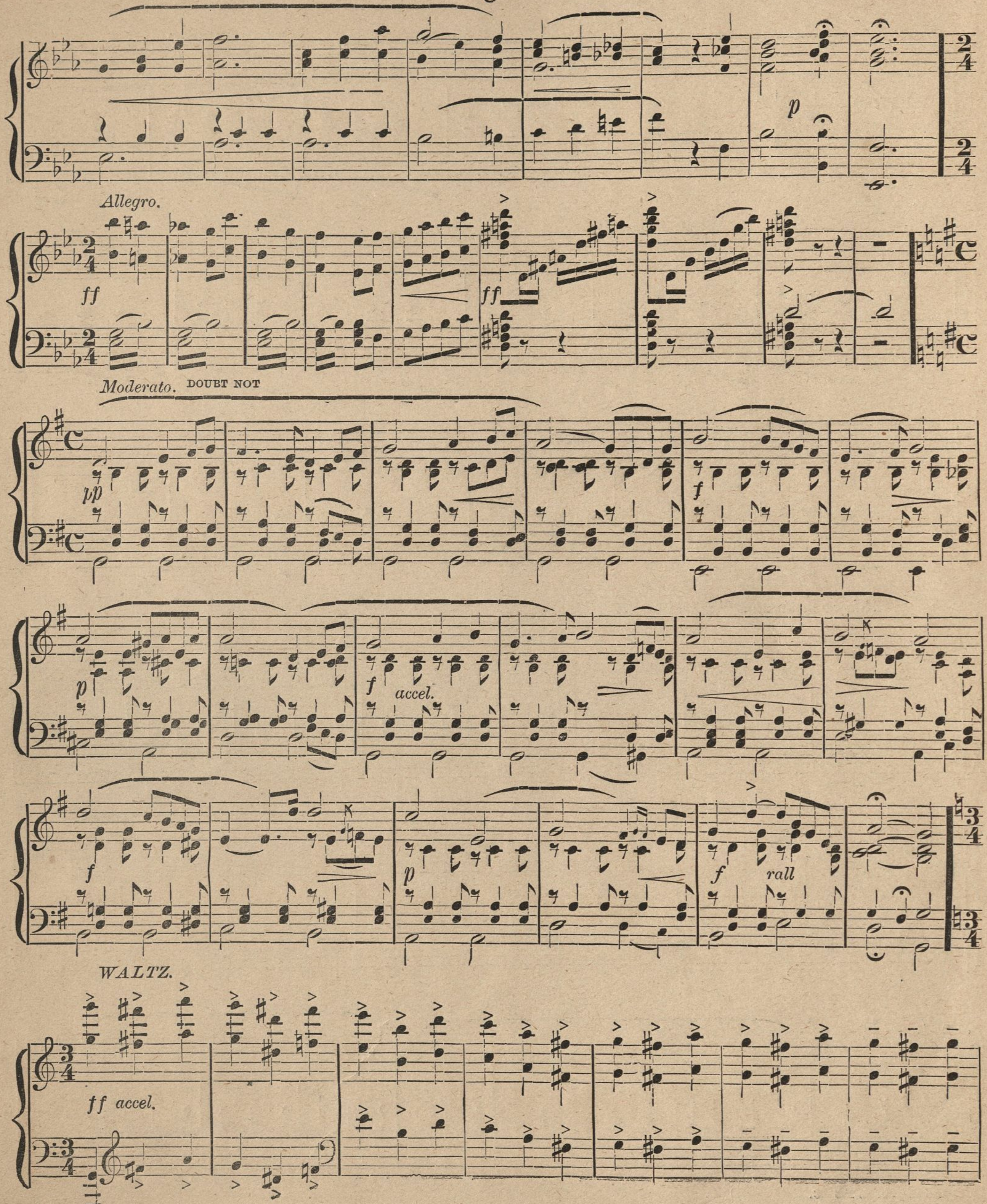

all
cres
cen
do.
mf
Ped
ff
dim
p
dim
p
dim
din e rall.
CHORUS SANTA CLAUS
f

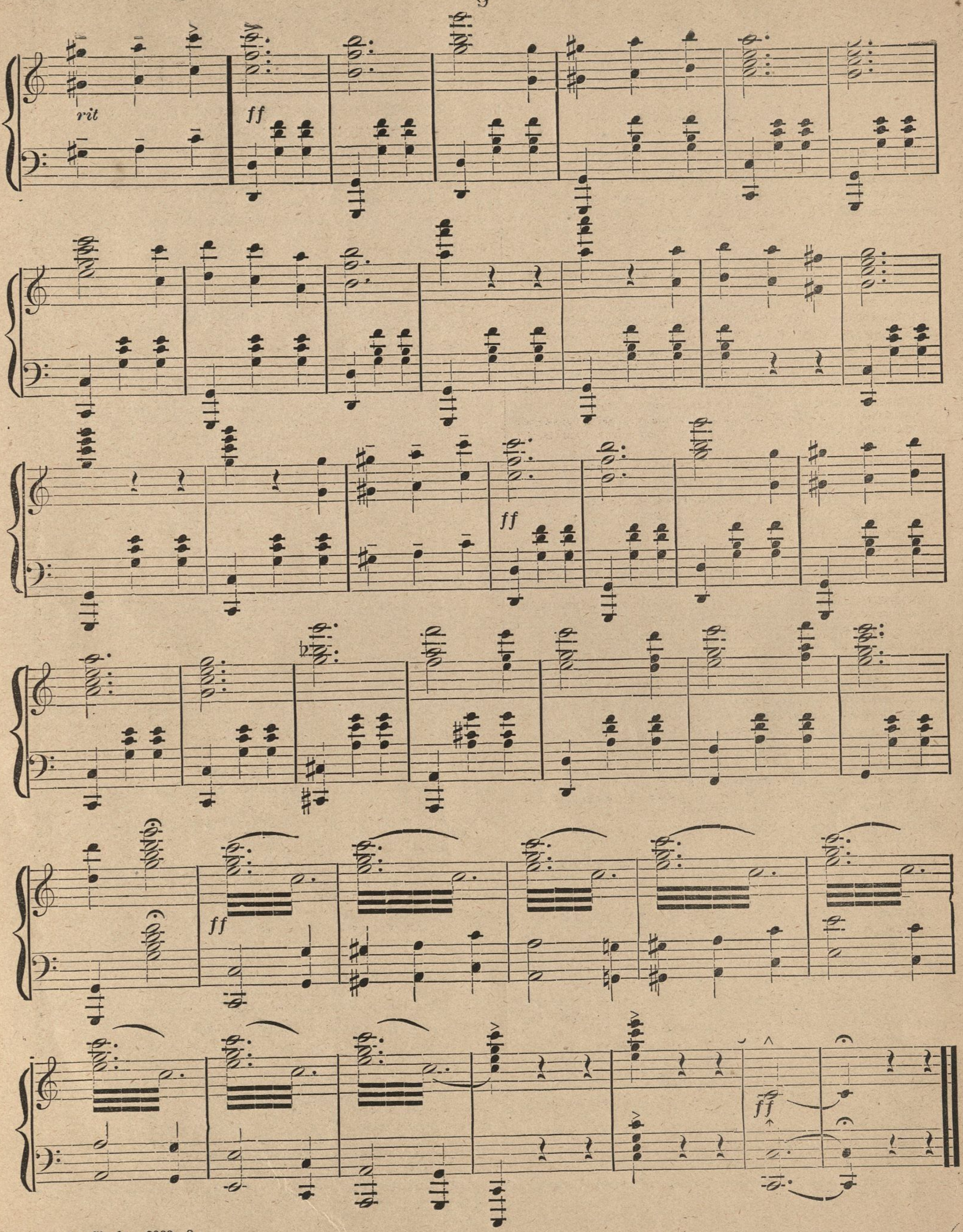

mf
cres
mf
f
fz
Tempo di Valse.
DUETT THE BASHFUL SUITOR
f
p


mf
f
cres
Moderato. GAVOTTE
p
2d time. f
1
2
f
mf
f
mf
f


Moderato. SONG MOTHER DEAR
tr
p piu animato.
rall
Moderato.


rit
f
a tempo
cres
rit
Allegro moderato.
DUETT PETIT NOEL
p
rit
pp
a tempo.


Allegro.
ff
Moderato.
DOUBT NOT
pp
f
p
accel.
rall
WALTZ.
ff accel.


rit
ff
ff
ff
ff

96

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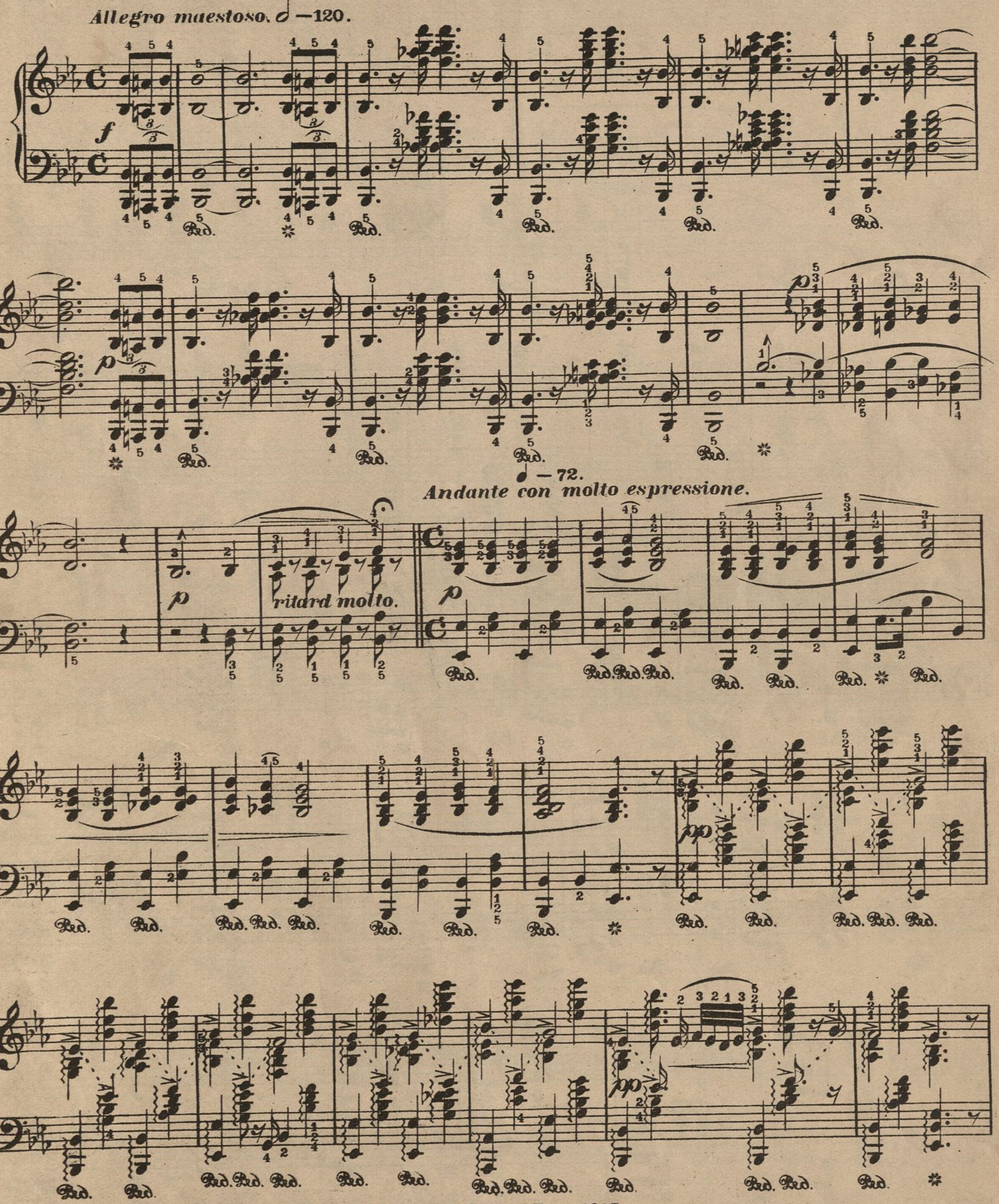
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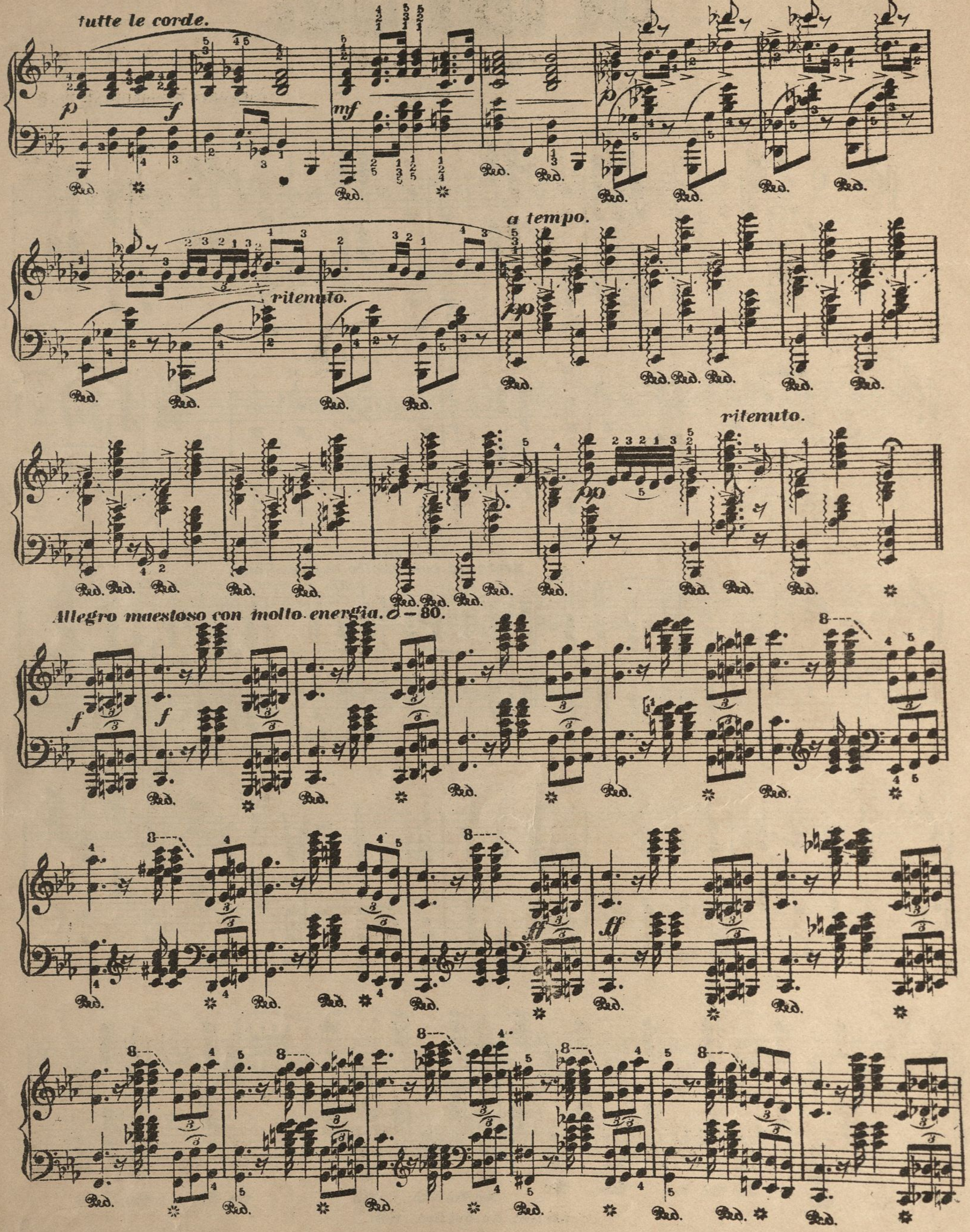
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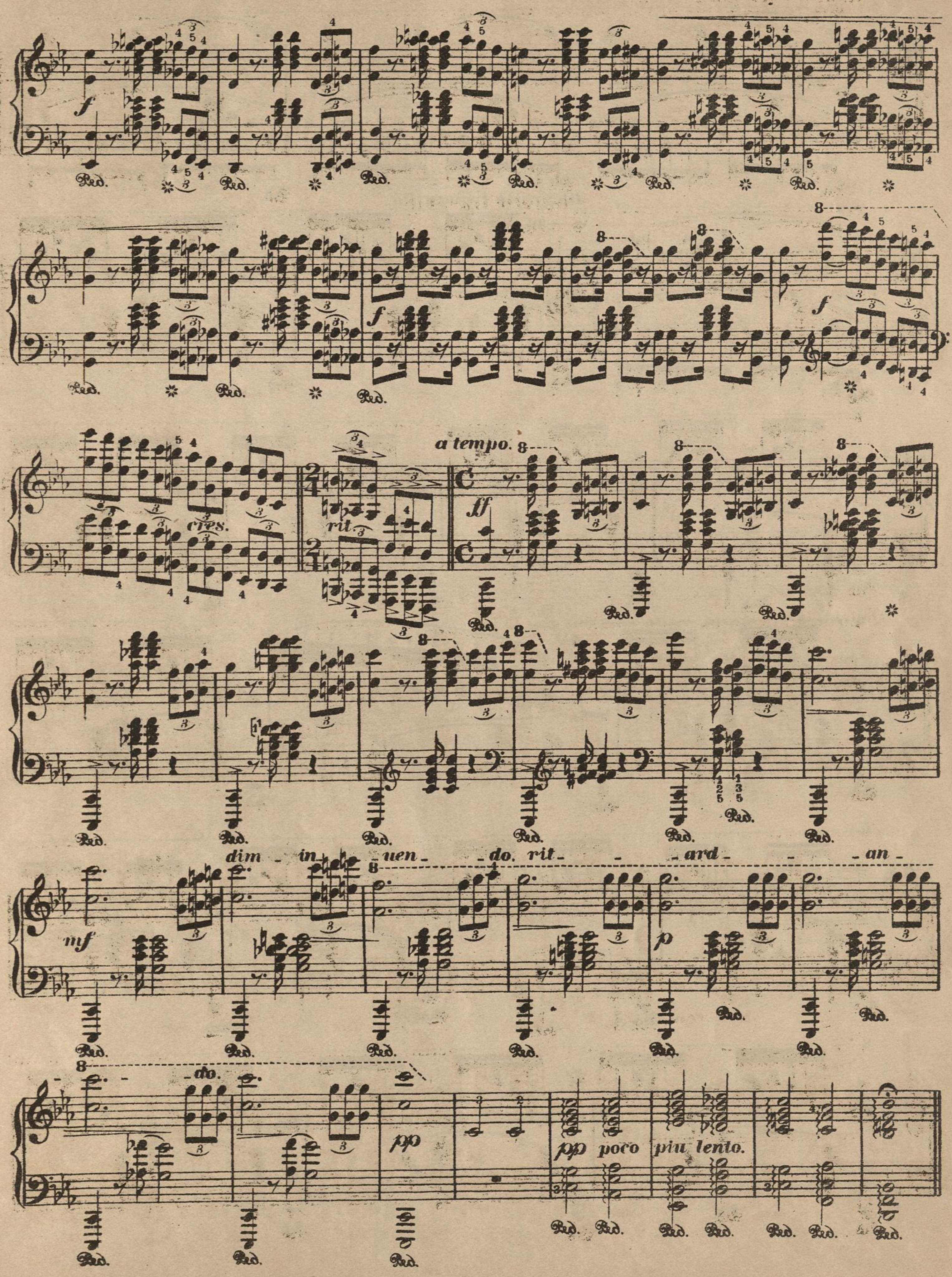
LES DEUX ANGES.

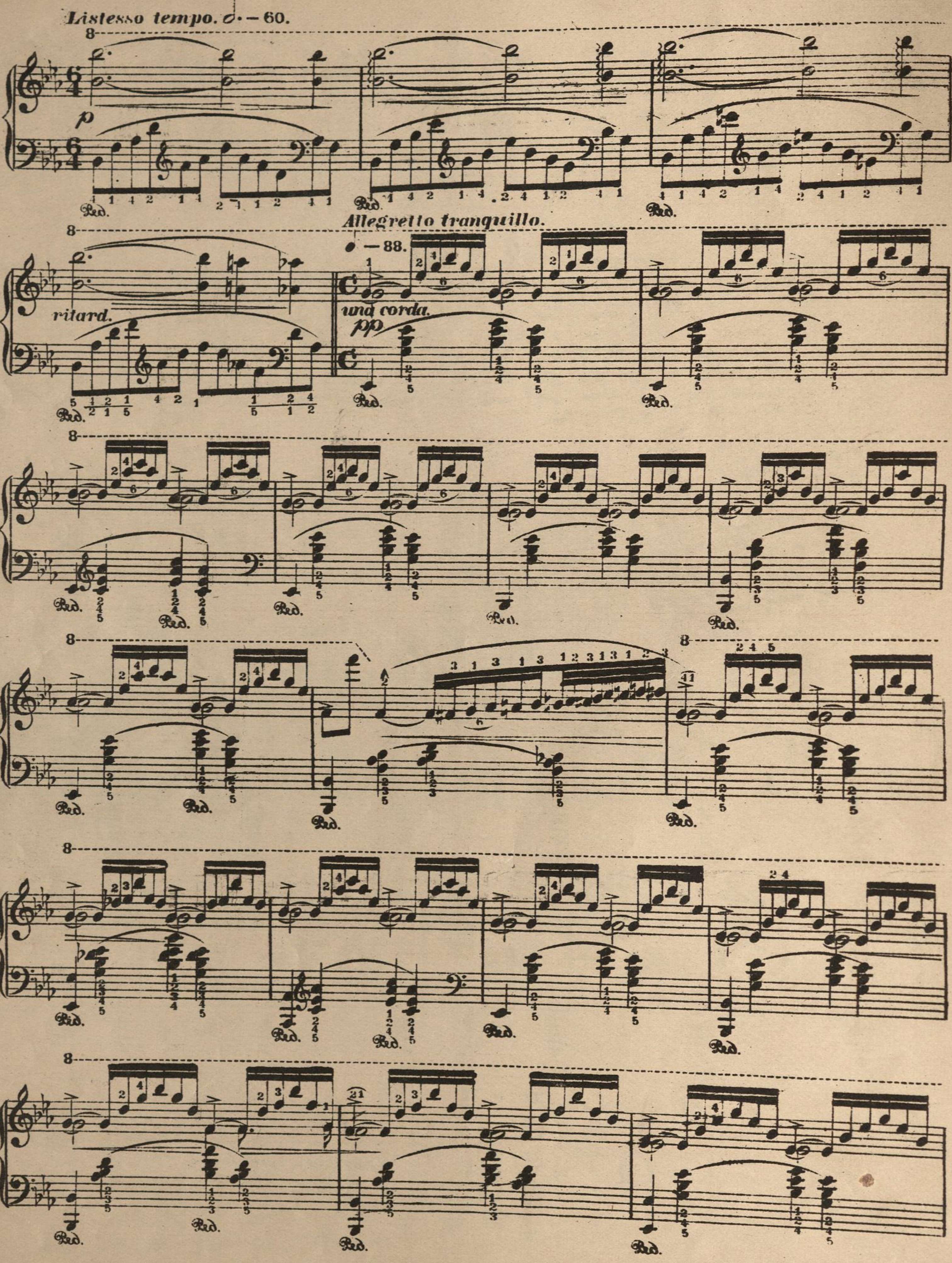
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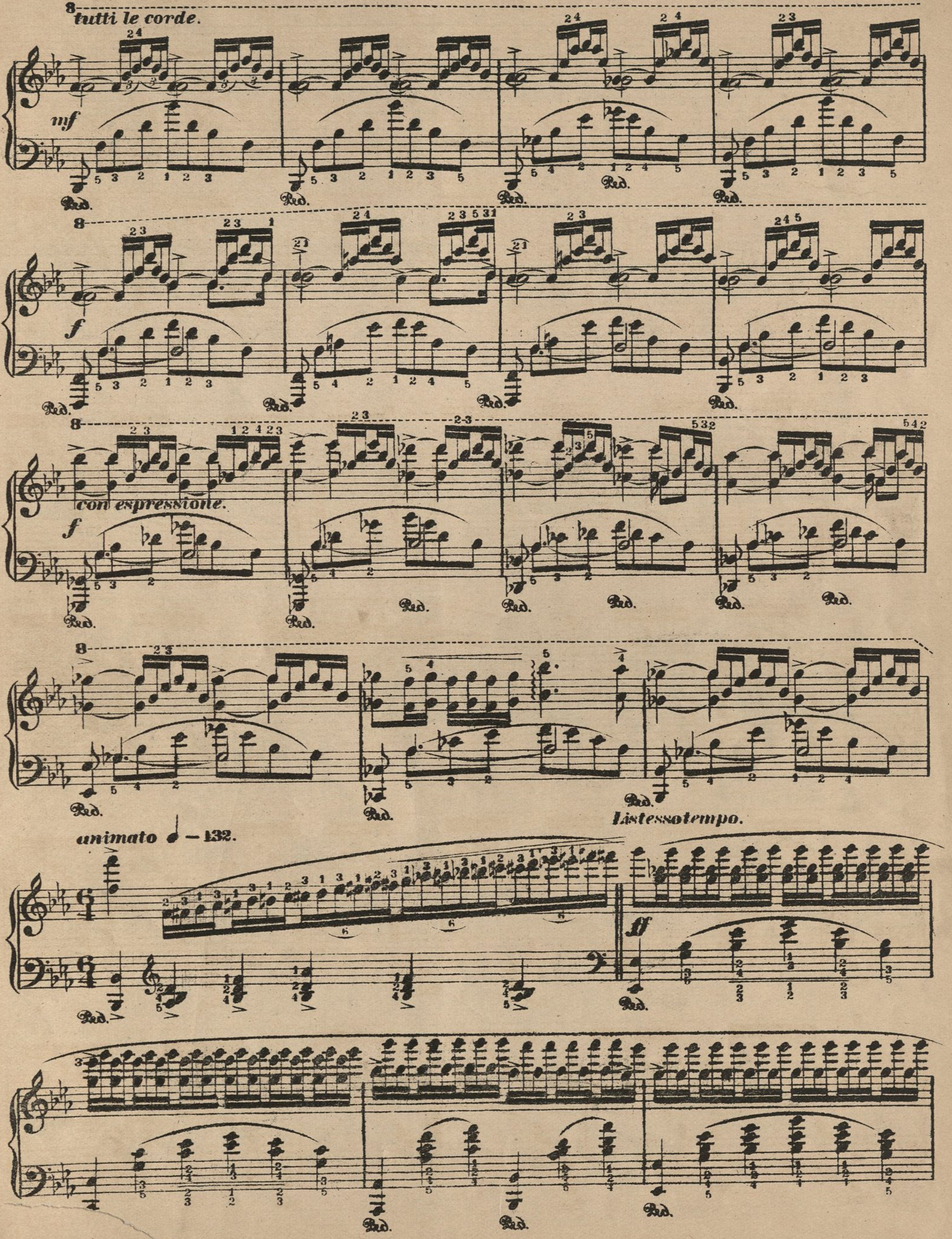
Jacques Blumenthal, Op. 8.
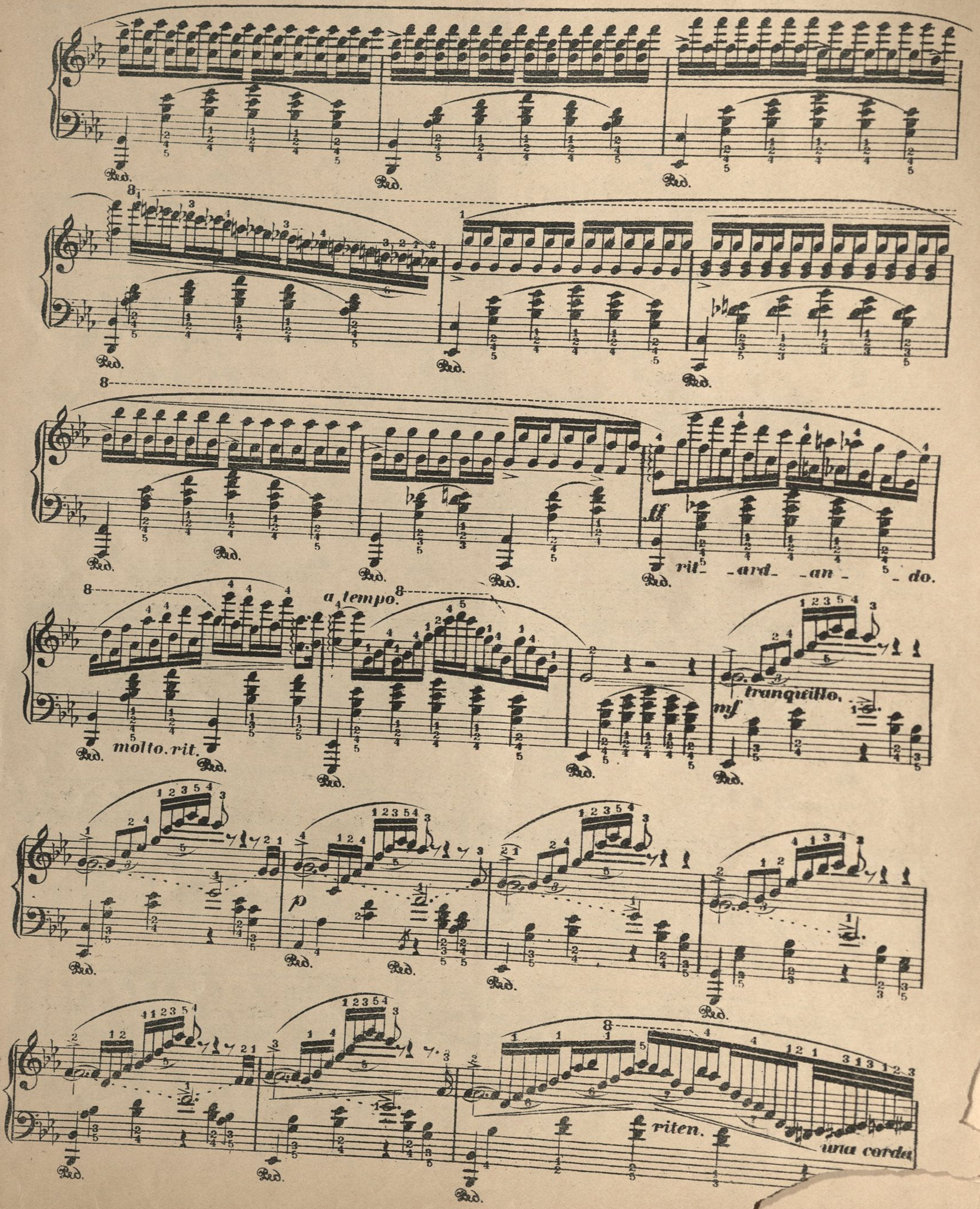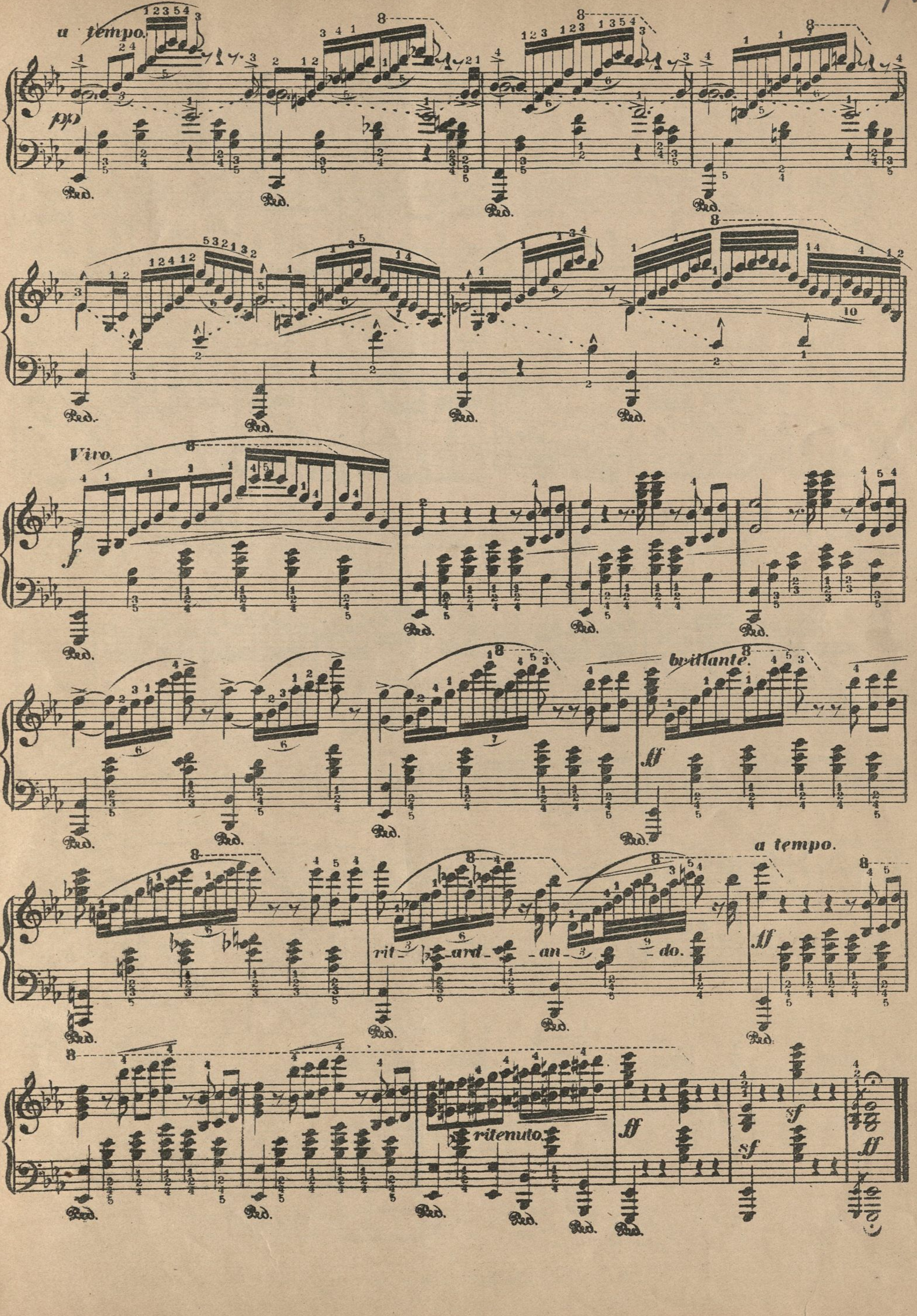



tutte le corde.
ritenuto.
a tempo.
ritenuto.
Allegro maestoso con molto energia.


a tempo.
cres.
rit.
dim - in - uen - do. rit - ard - an - do.
poco piu lento.


Listesso tempo. 𝅗𝅥. – 60.
p
ritard.
Allegretto tranquillo.
♩ – 88.
una corda.
pp
Ped.


tutti le corde.
con espressione.
animato ♩ = 132.
L'istesso tempo.

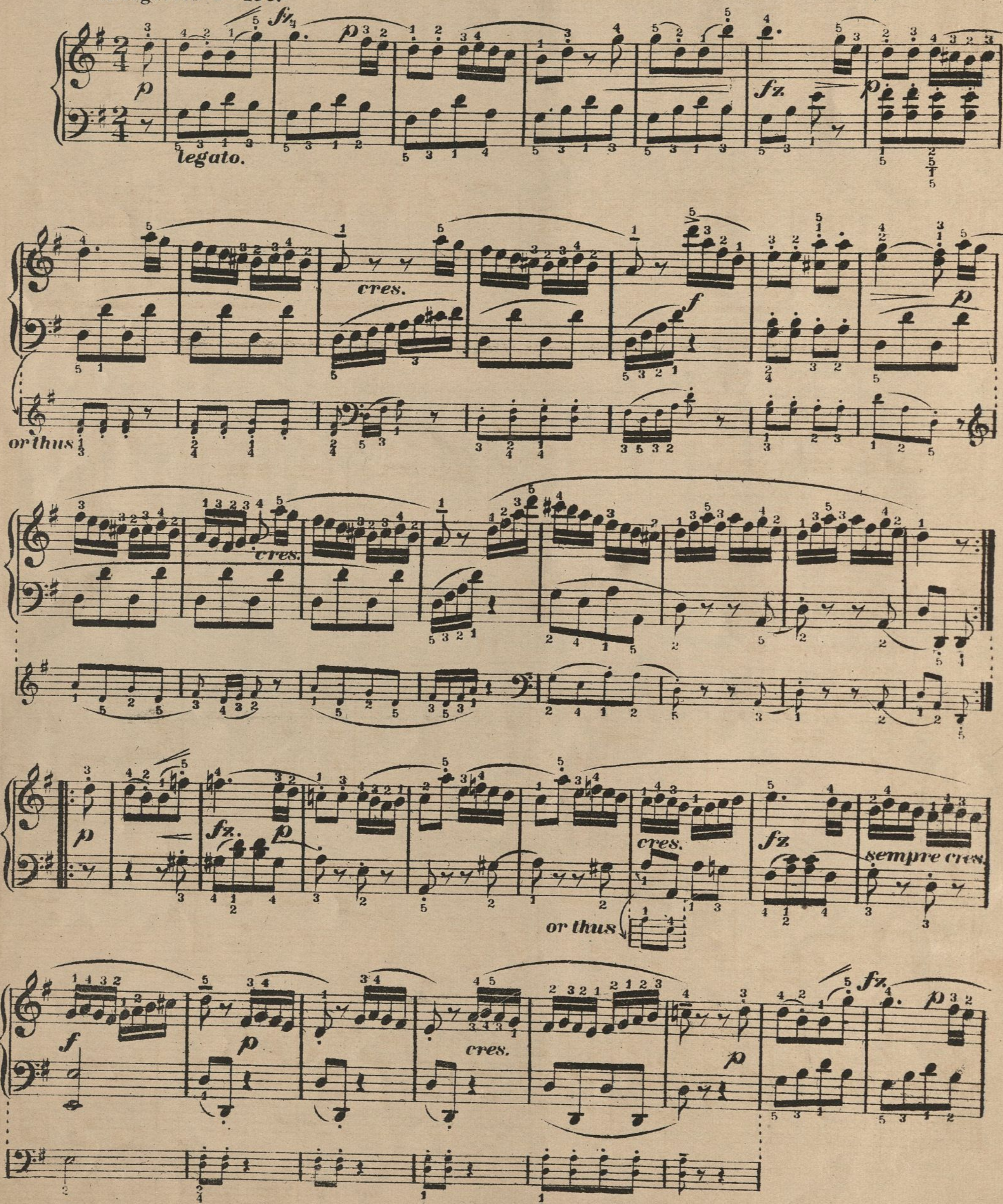

Ped.
8
ff
rit- -ard- -an- -do.
molto.rit.
a tempo.
mf
tranquillo.
p
riten.
una corda

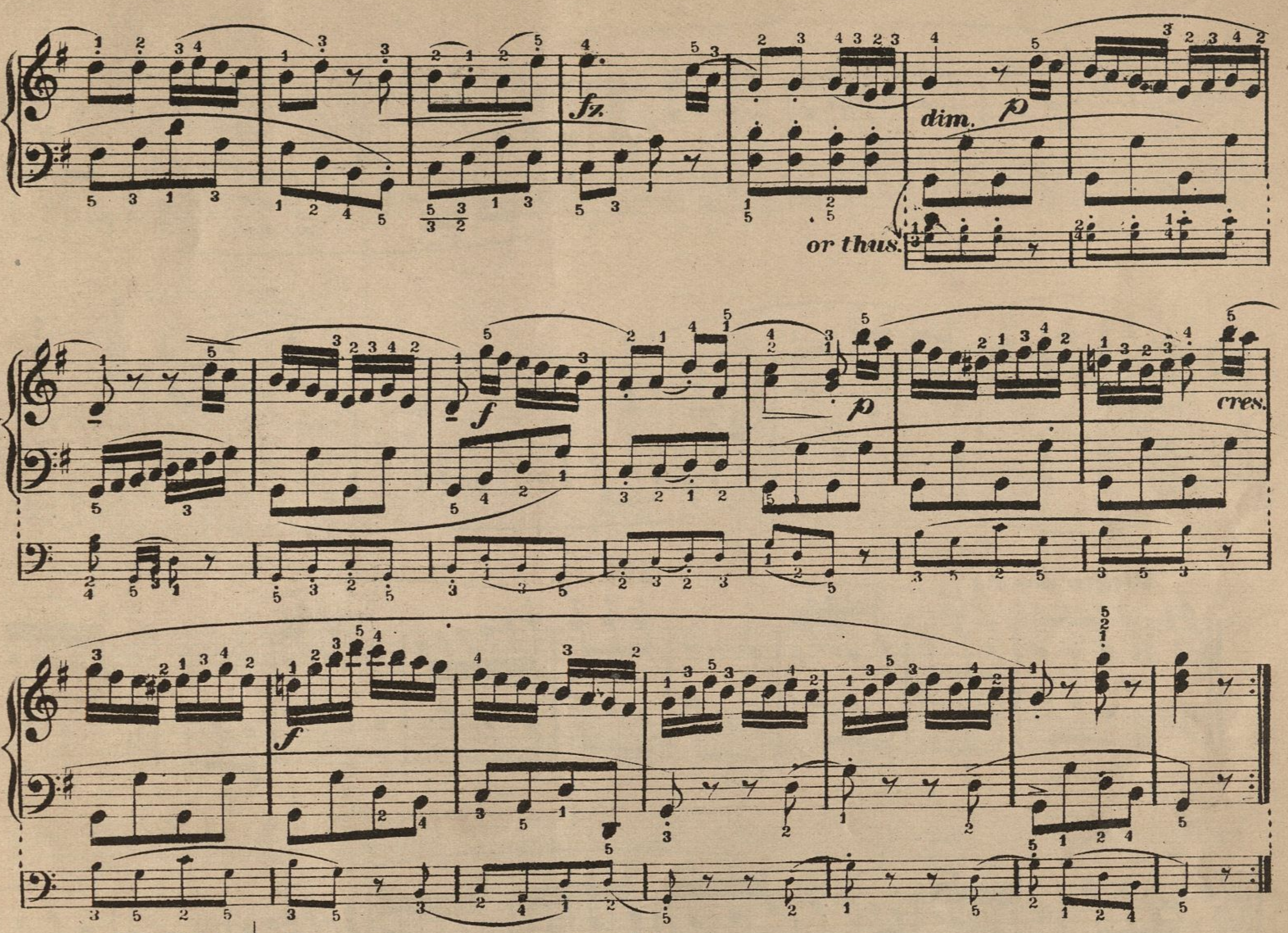

a tempo.
pp
Vivo.
brillante.
rit- ard- an- do.
a tempo.
ritenuto.

SONATINA.

I
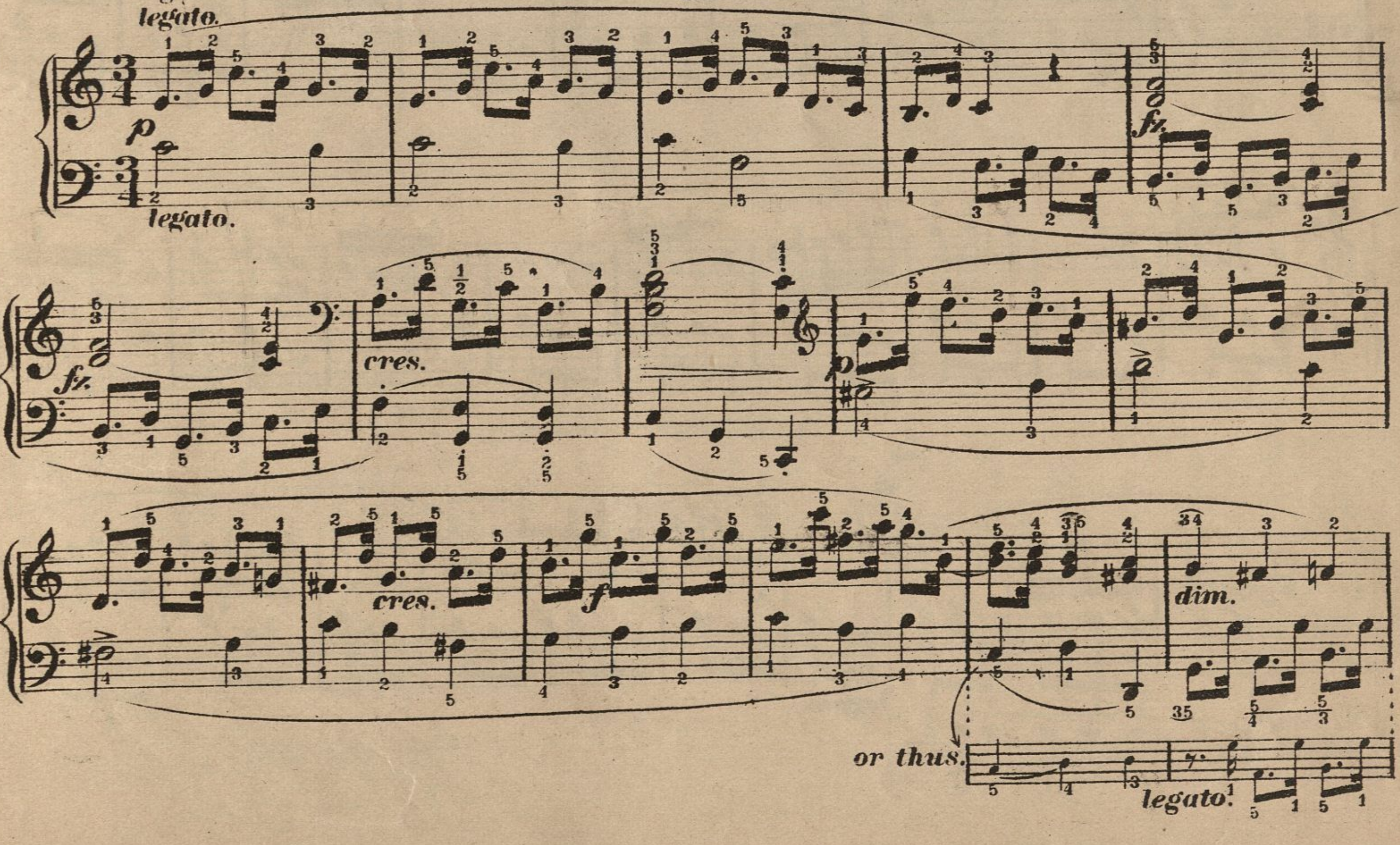
Allegretto ♩ = 100. Muzio Clementi. Op. 36. No 2.

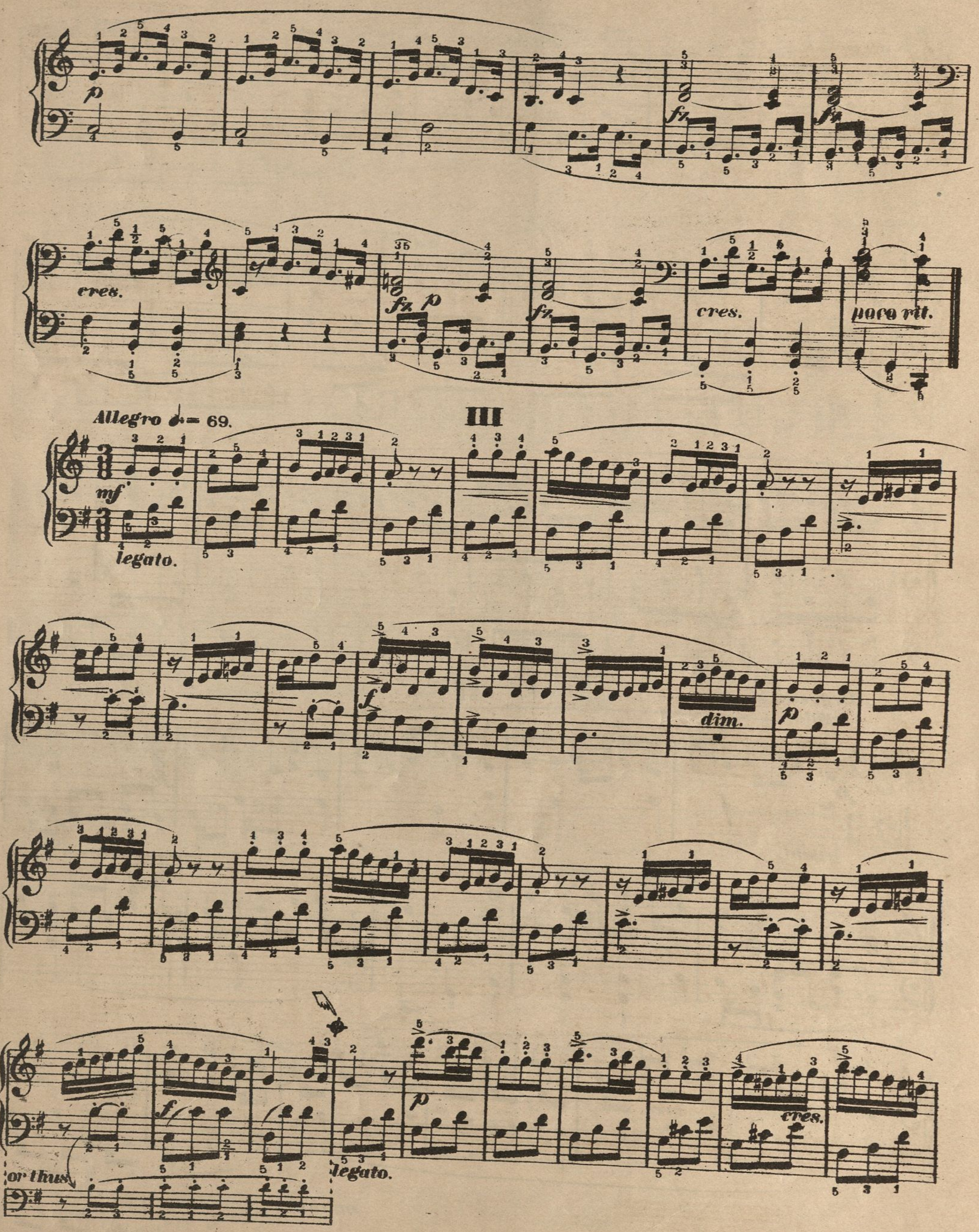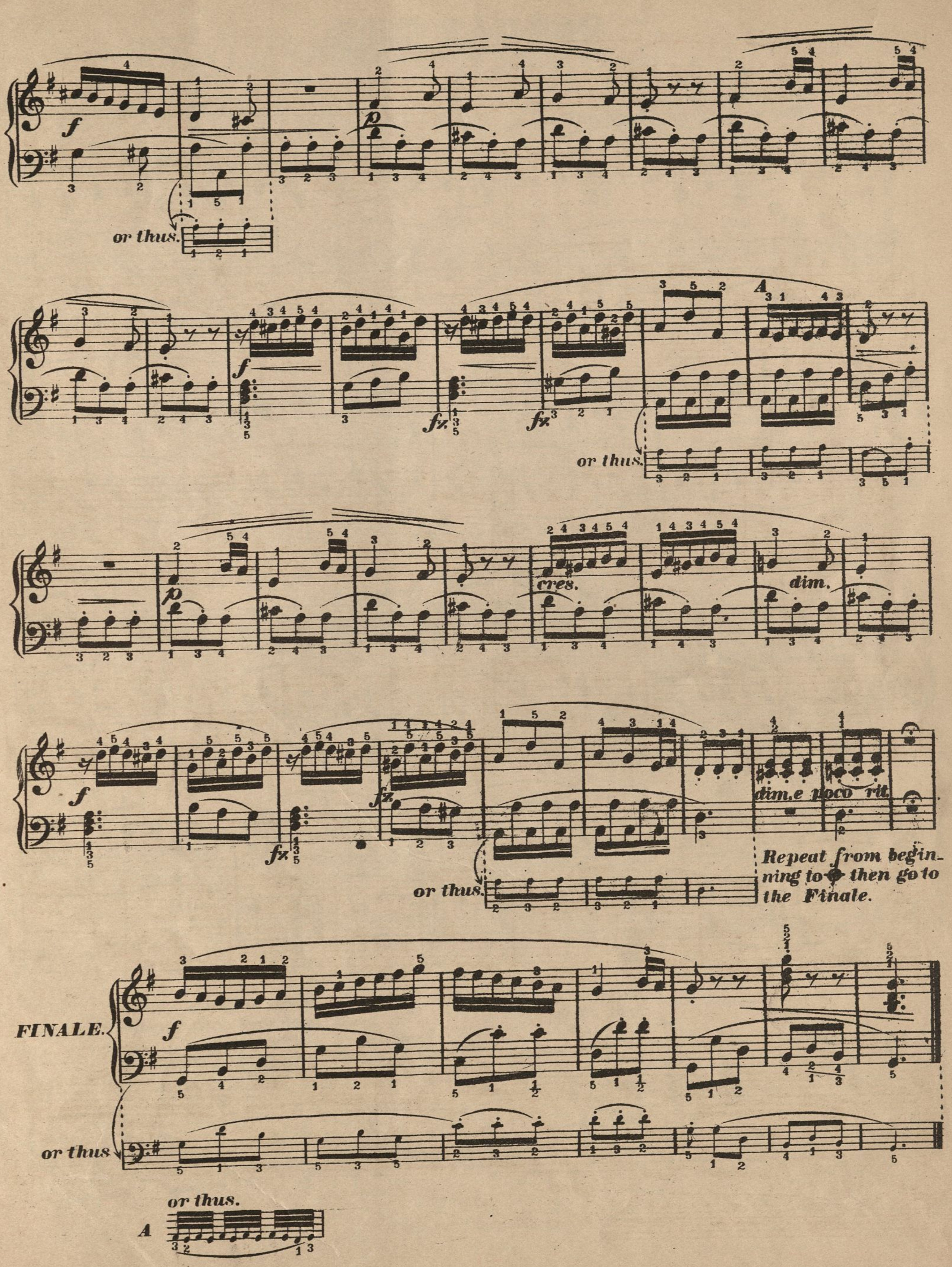




Allegretto. ♩ – 80.

II




cres.
poco rit.
Allegro ♩.= 69.
III
mf
legato.
dim.
or thus
legato.
cres.

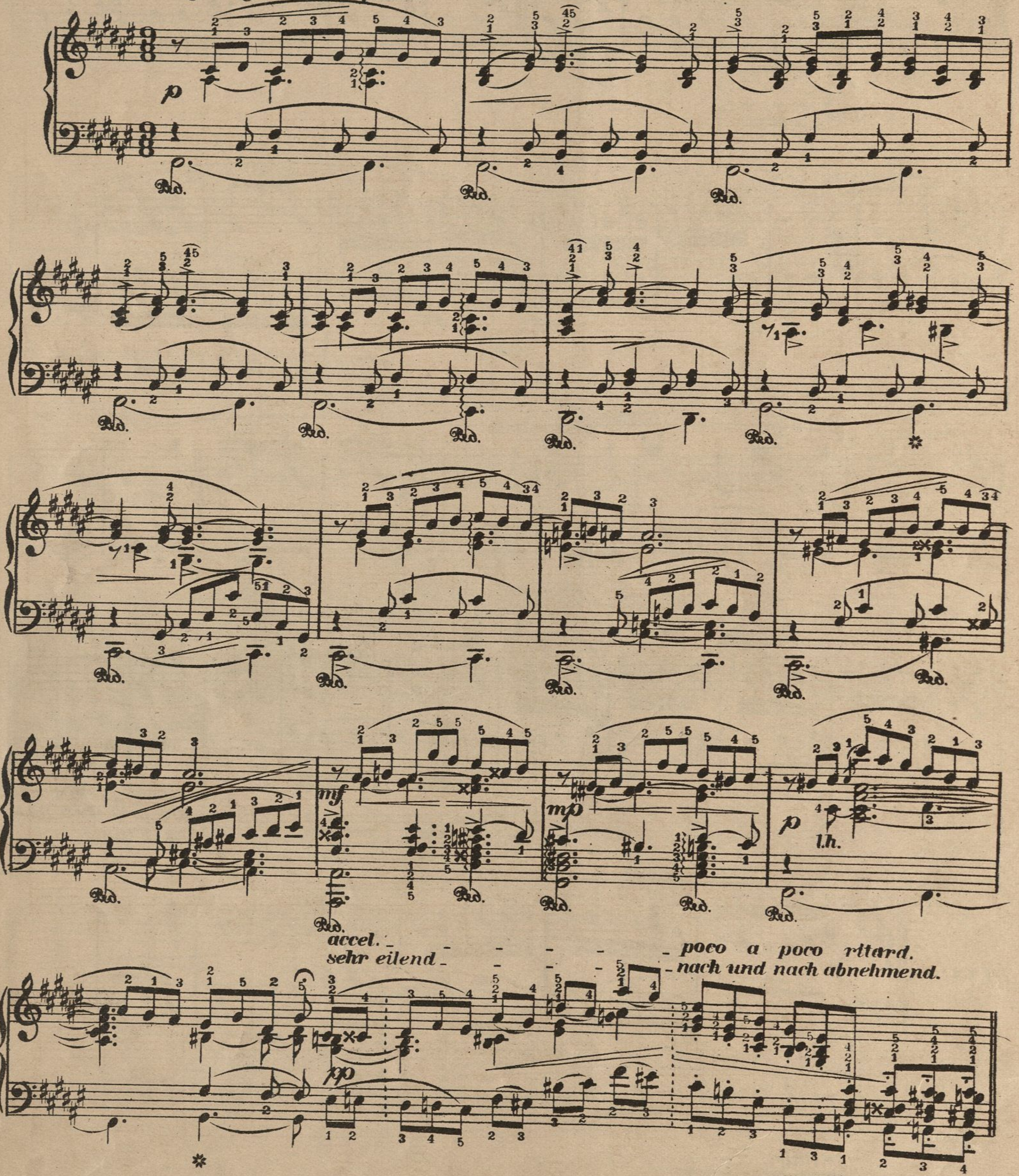

f
p
or thus.
f
fz
A
or thus.
p
cres.
dim.
f
fz
dim.e poco rit.
or thus.
Repeat from beginning to ⊕ then go to the Finale.
FINALE.
f
or thus
or thus.
A

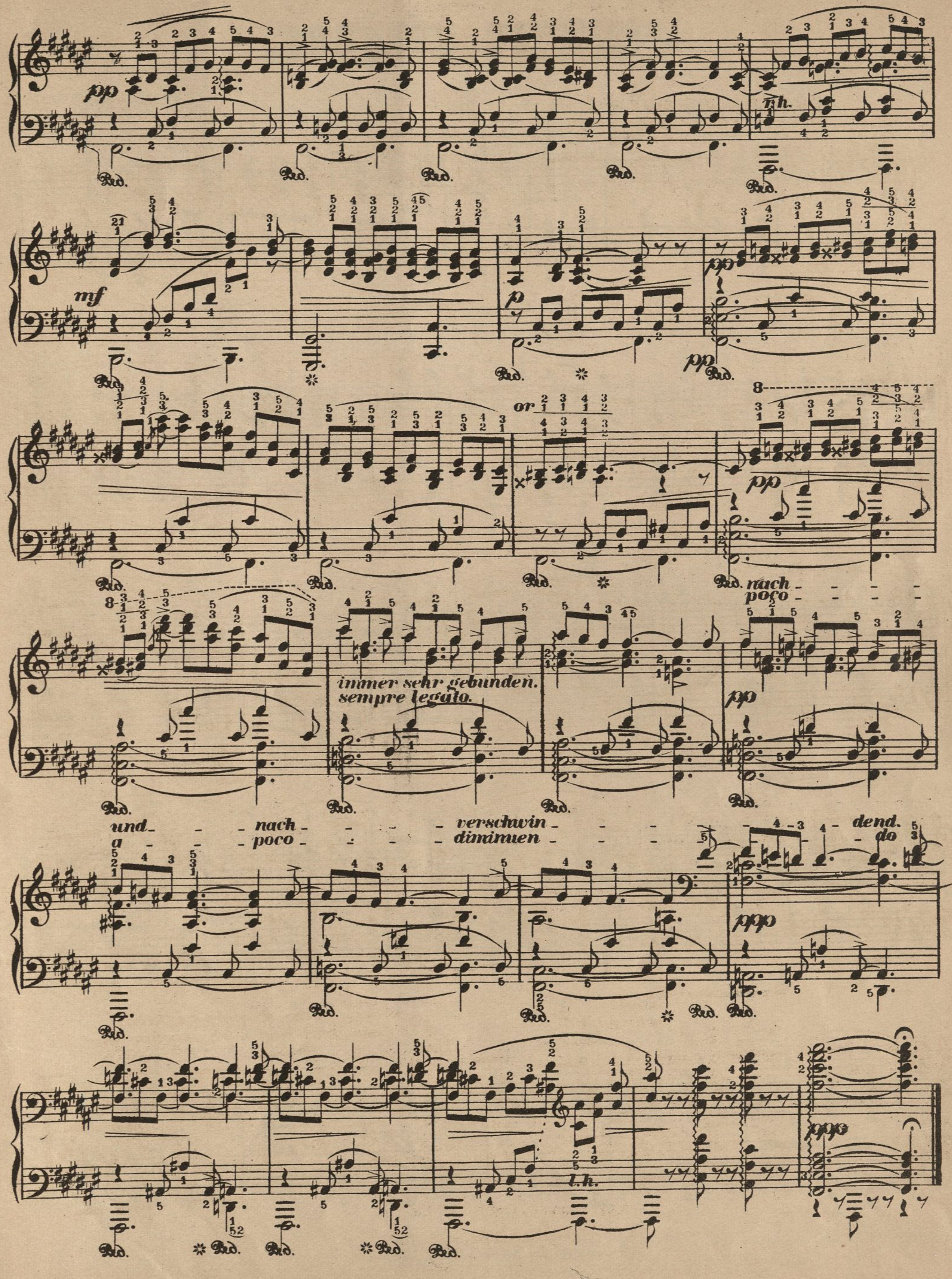
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BARCAROLLE.

Allegretto. ♩. = 66.
Ruhig wiegend. tranquillo.

J. L. Nicode Op. 13. Heft 3.

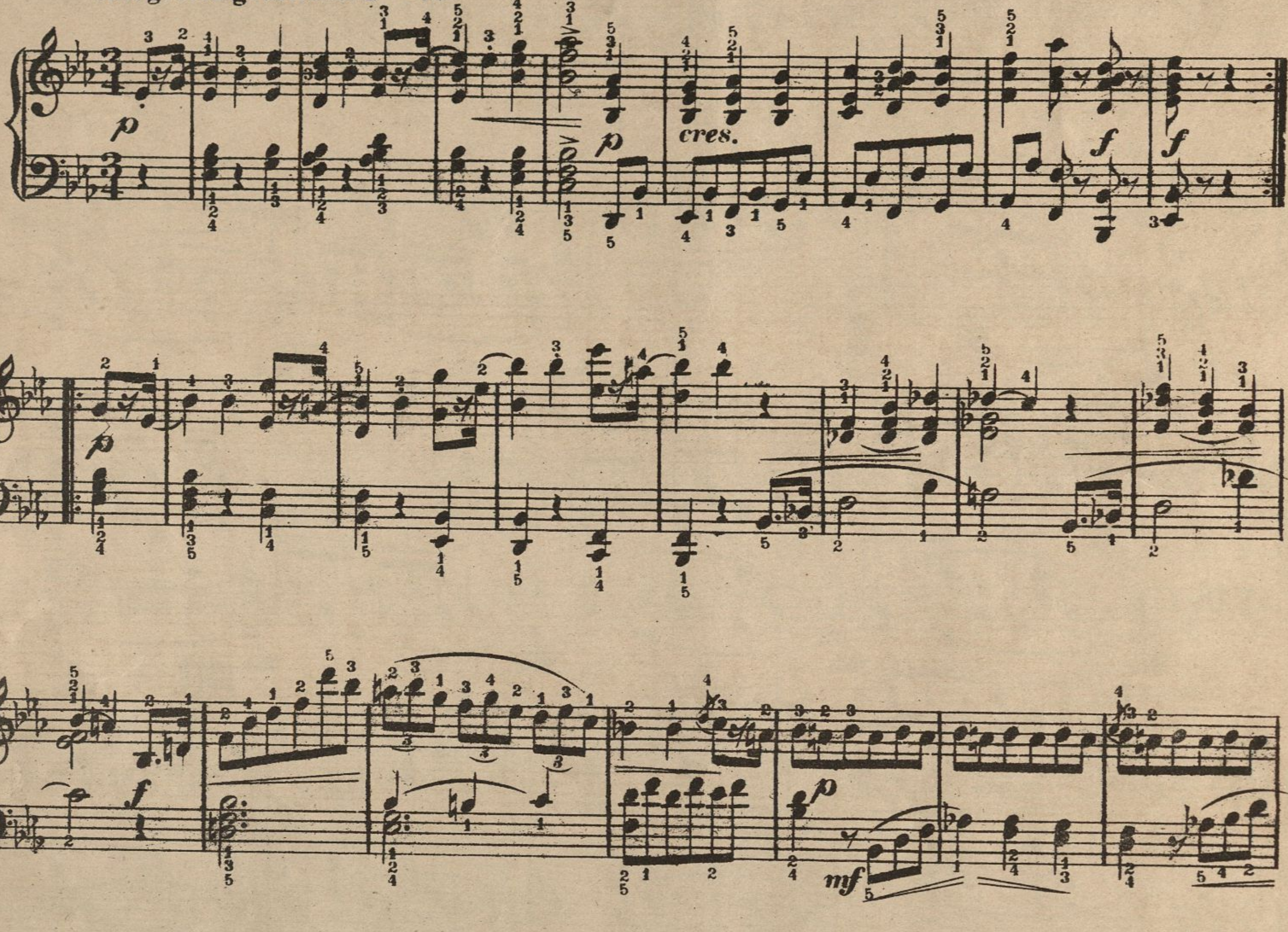


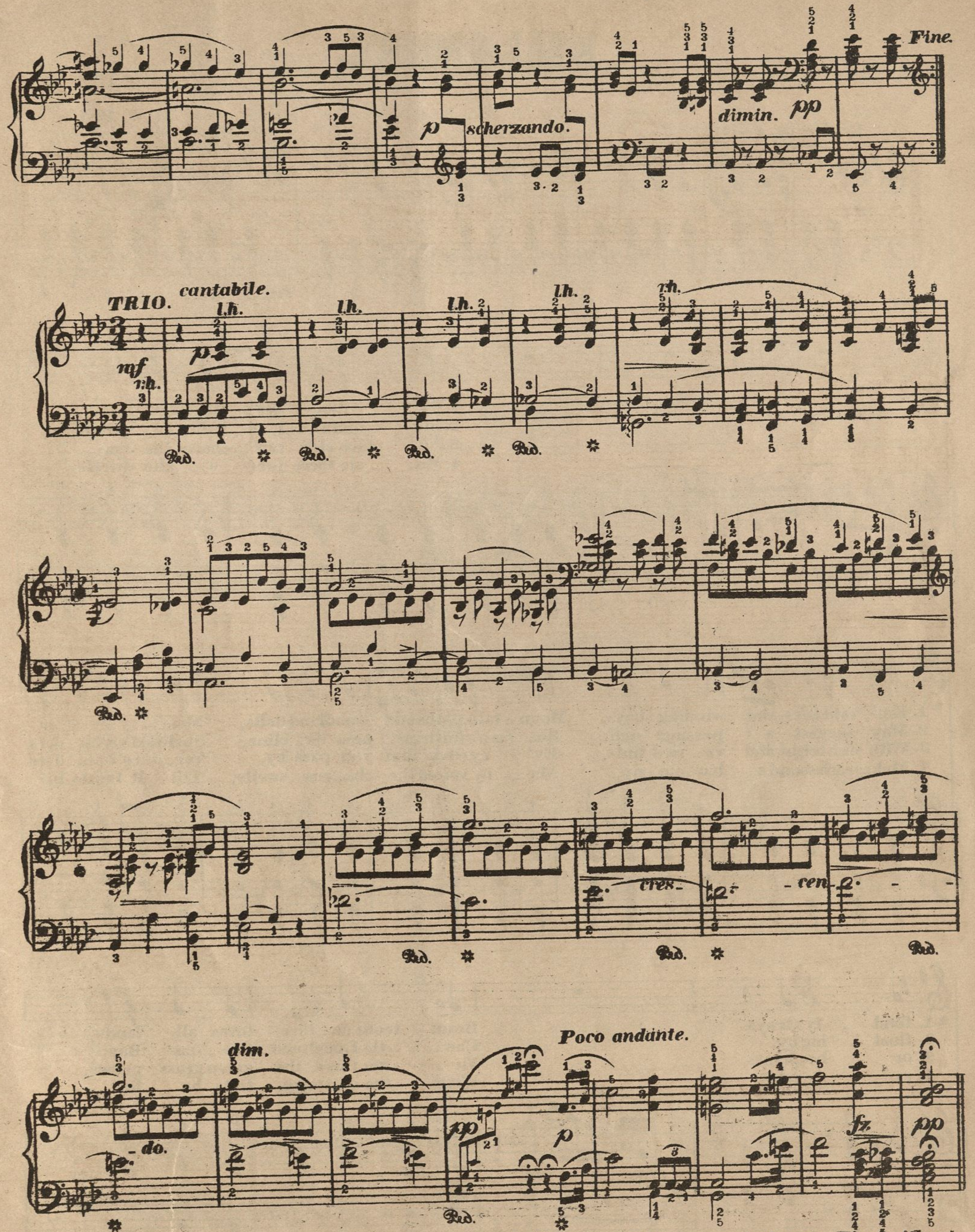

immer sehr gebunden.
sempre legato.
nach
poco
und nach verschwin dend.
a poco diminuen do

MENUETT CÉLÈBRE.

Joseph Haydn.

Allegretto grazioso. 𝅗𝅥. = 72.

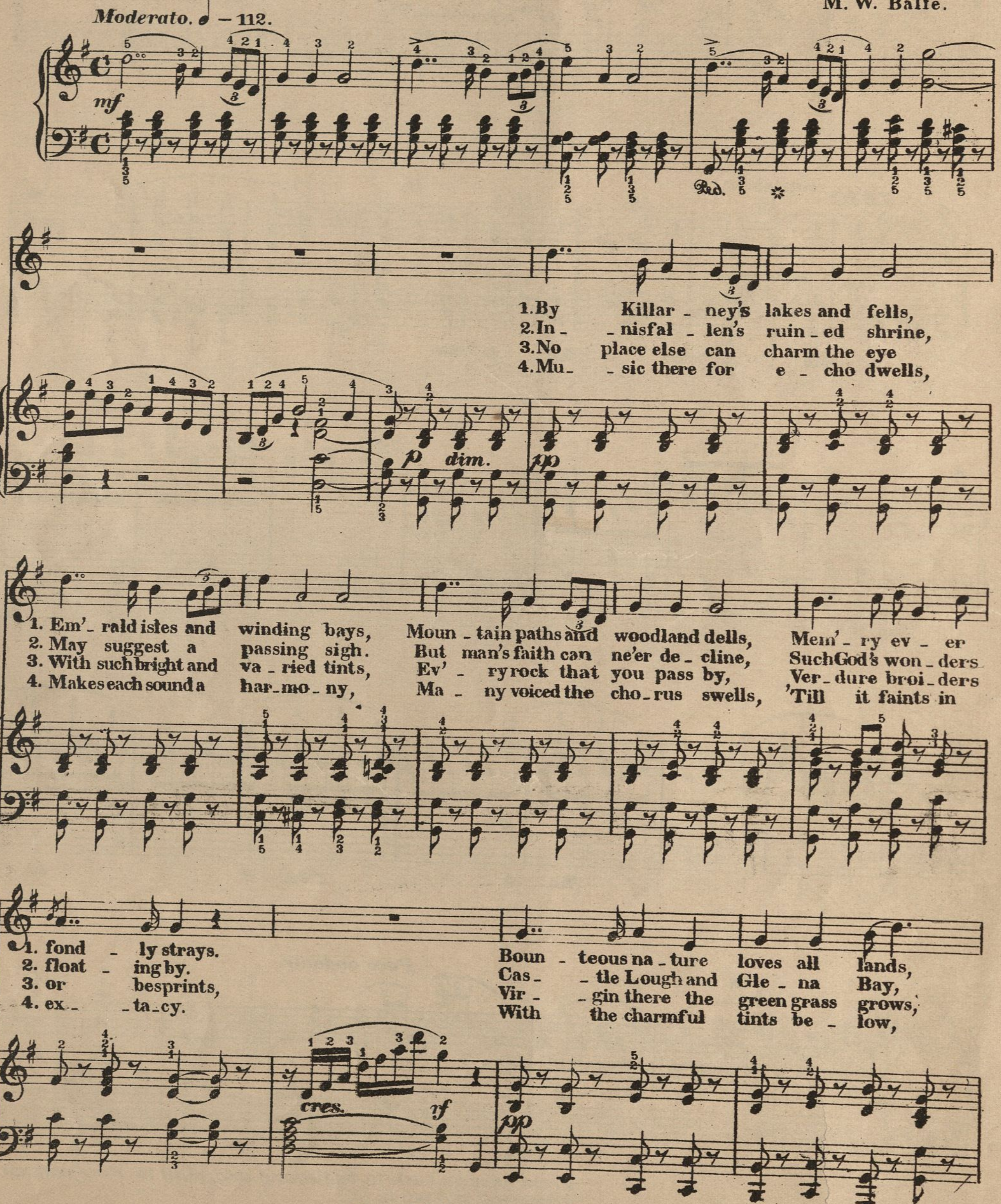




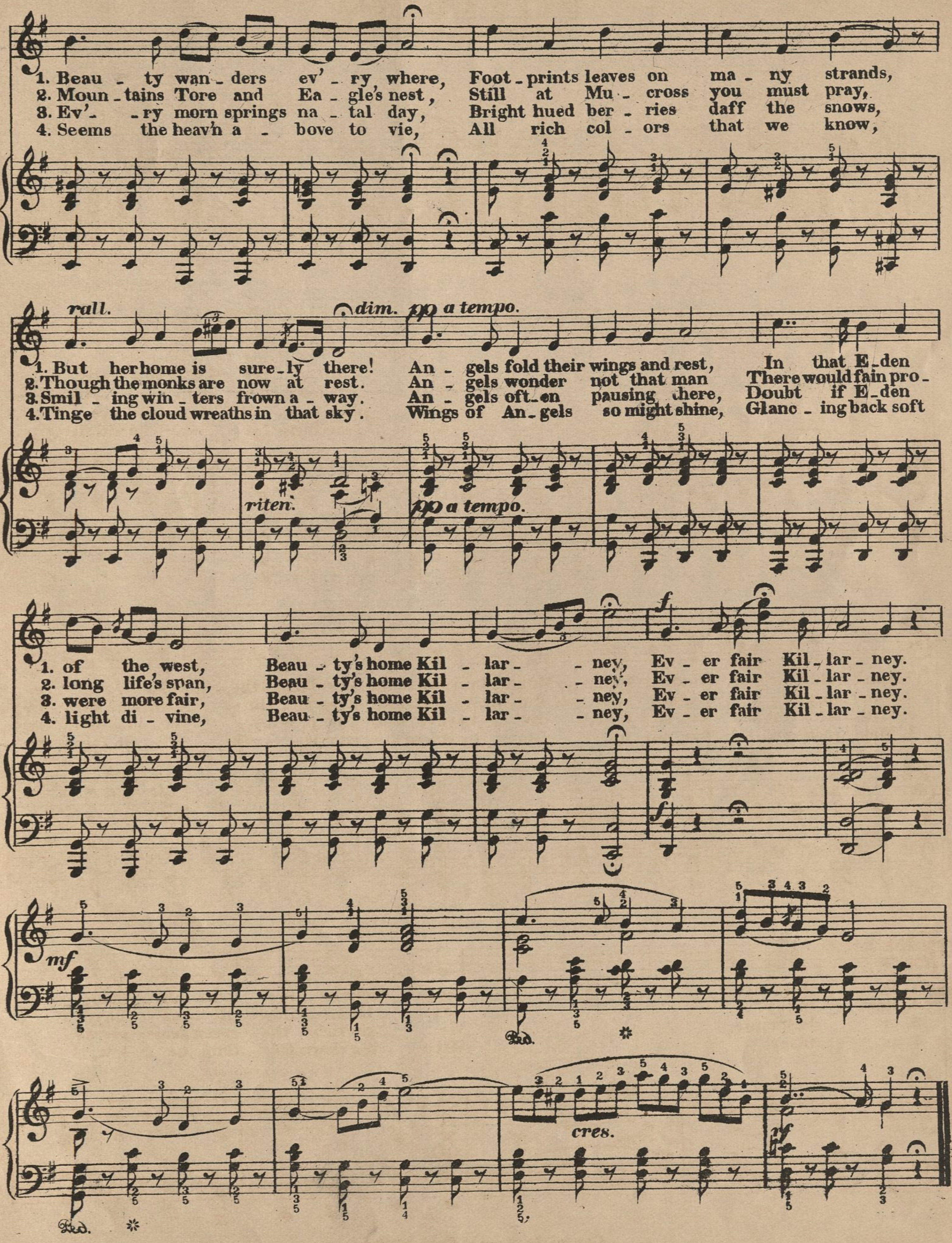
From here go back to beginning and play to Fine, without repeating the parts.

KILLARNEY.

M. W. Balfe.



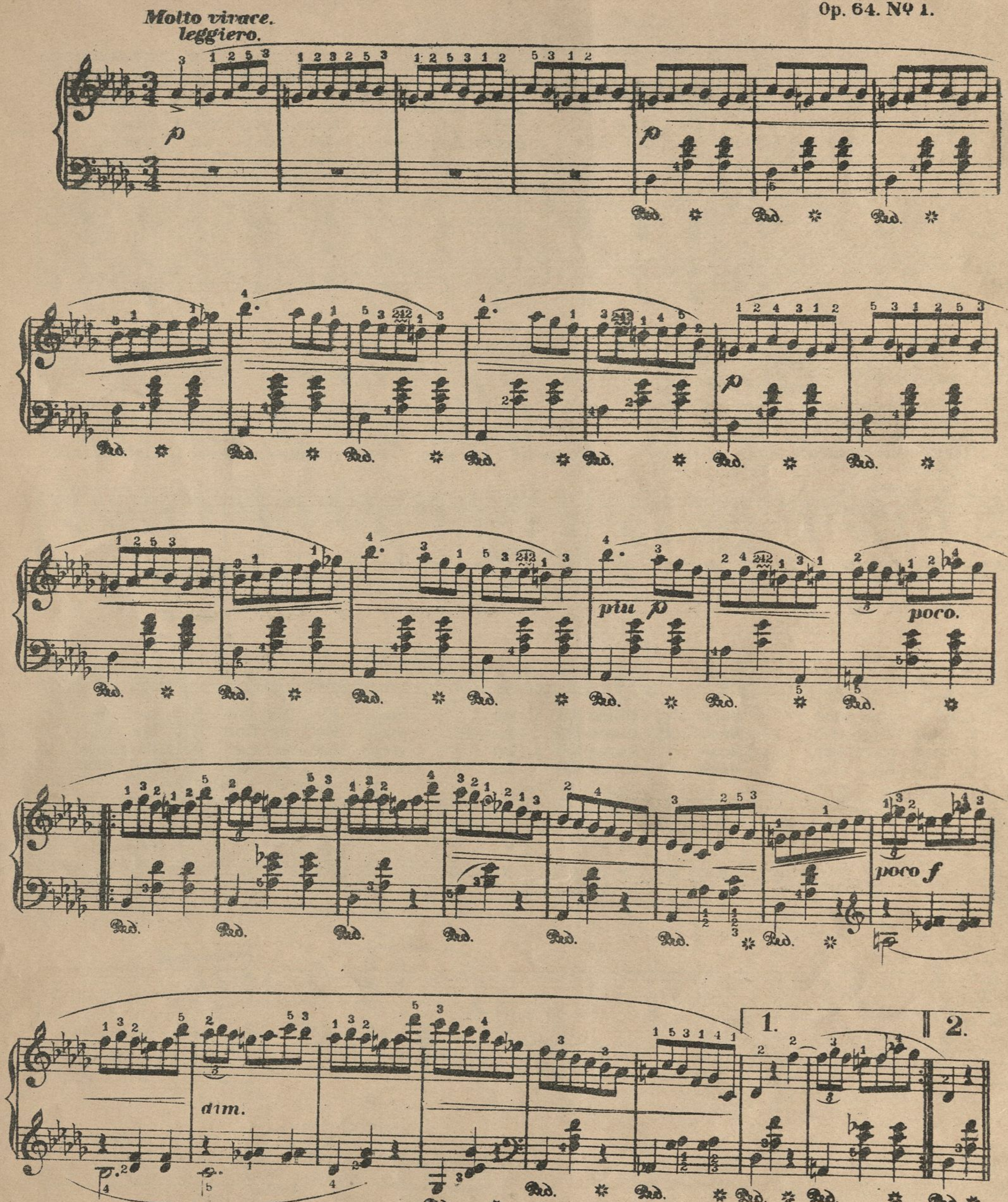
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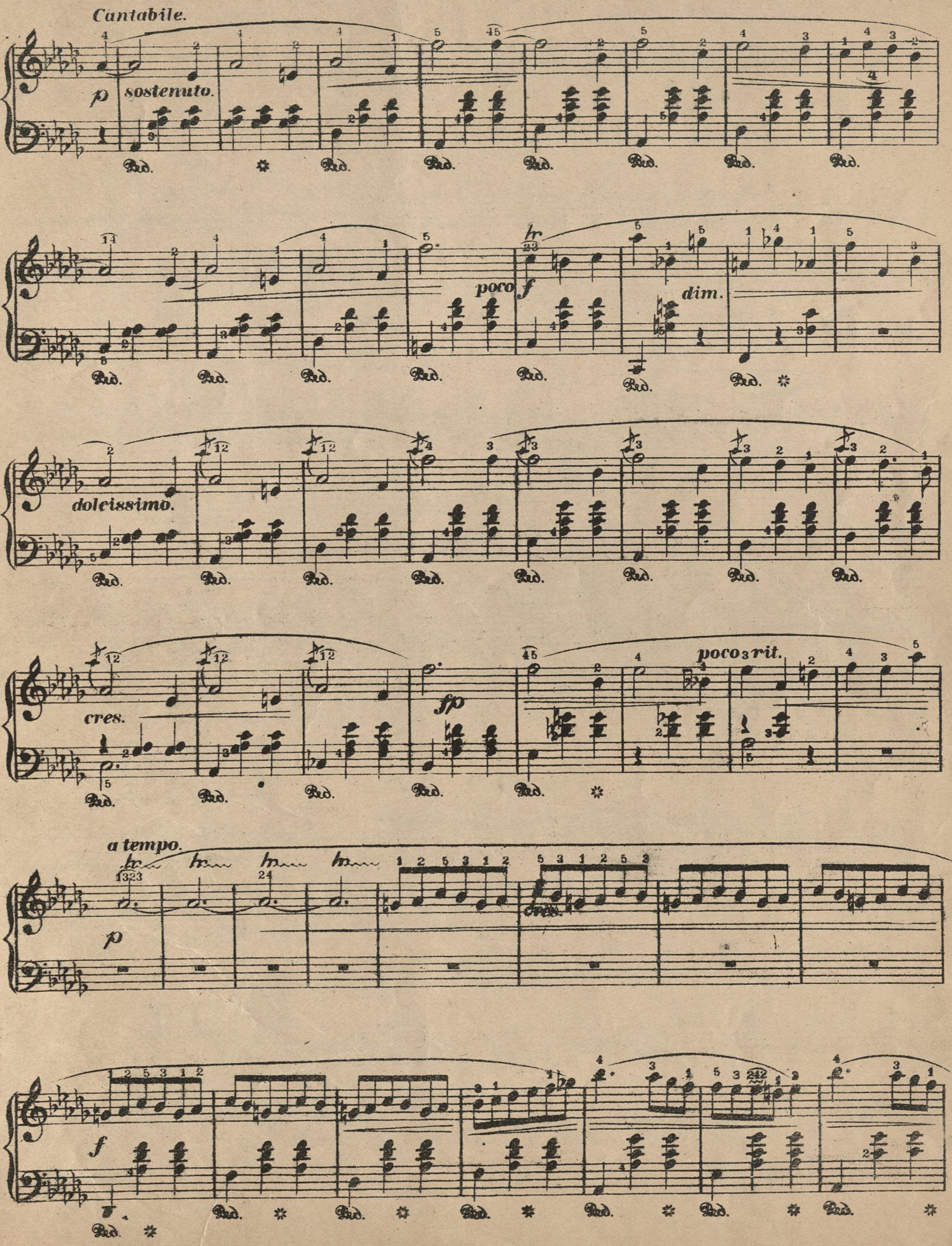

1. Beau - ty wan - ders ev' - ry where, Foot - prints leaves on ma - ny strands,
2. Moun - tains Tore and Ea - gle's nest, Still at Mu - cross you must pray,
3. Ev' - ry morn springs na - tal day, Bright hued ber - ries daff the snows,
4. Seems the heav'n a - bove to vie, All rich col - ors that we know,
rall.
dim.
pp a tempo.
1. But her home is sure - ly there! An - gels fold their wings and rest, In that E - den
2. Though the monks are now at rest. An - gels wonder not that man There would fain pro -
3. Smil - ing win - ters frown a - way. An - gels oft - en pausing there, Doubt if E - den
4. Tinge the cloud wreaths in that sky. Wings of An - gels so might shine, Glanc - ing back soft
riten.
pp a tempo.
1. of the west, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
2. long life's span, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
3. were more fair, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
4. light di - vine, Beau - ty's home Kil - lar - ney, Ev - er fair Kil - lar - ney.
f
mf
cres.
mf

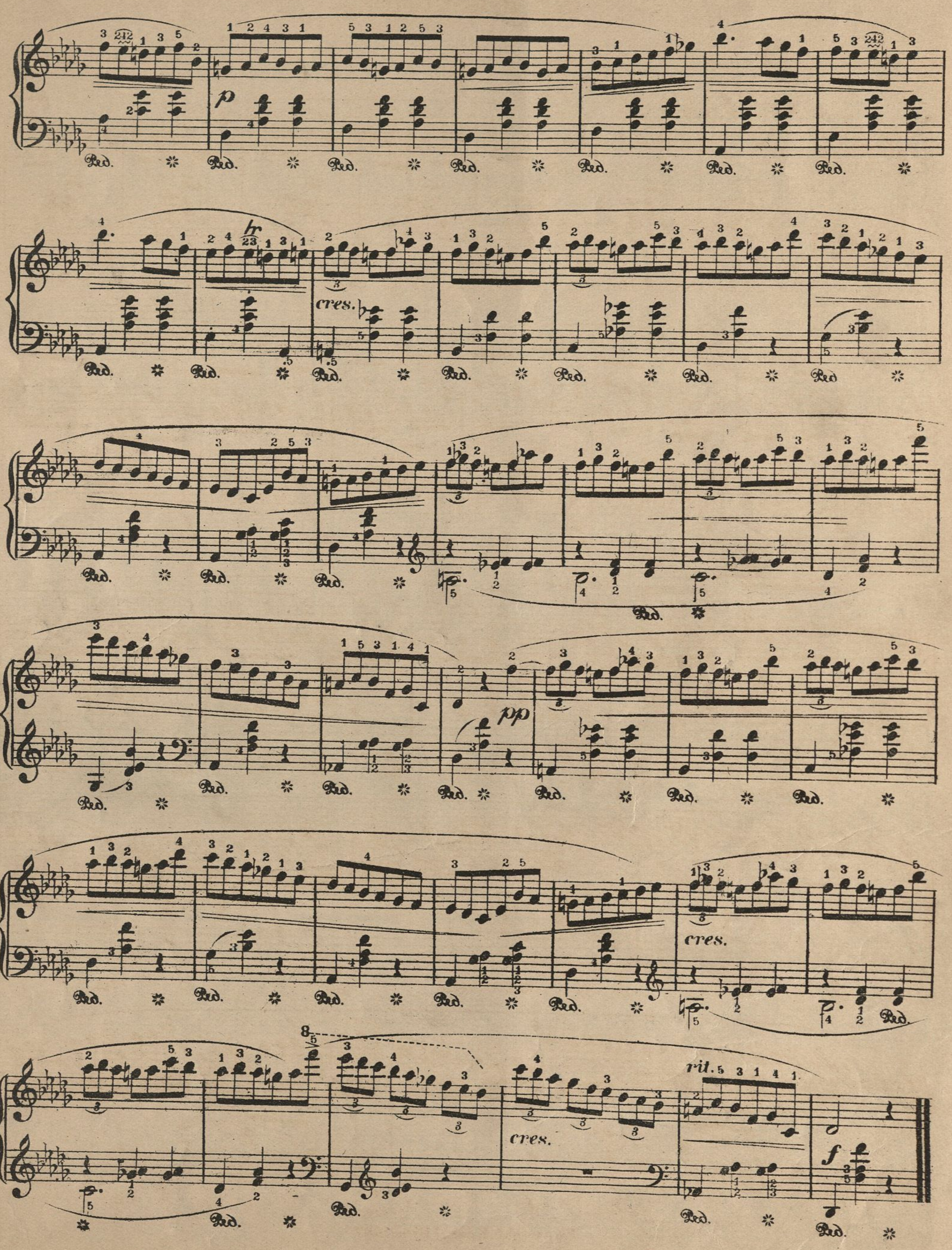
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VALSE.

F. Chopin.
Op. 64. No 1.
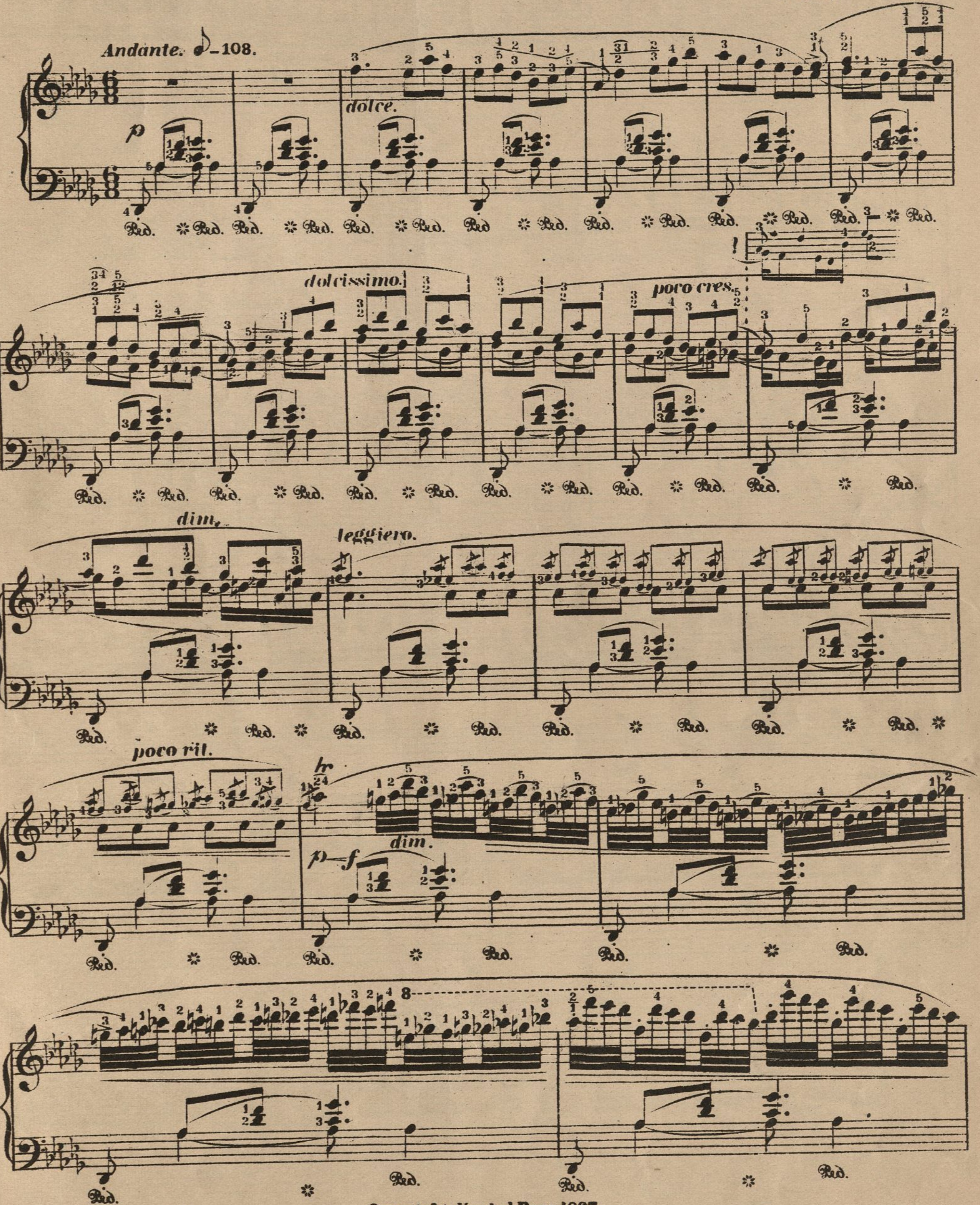


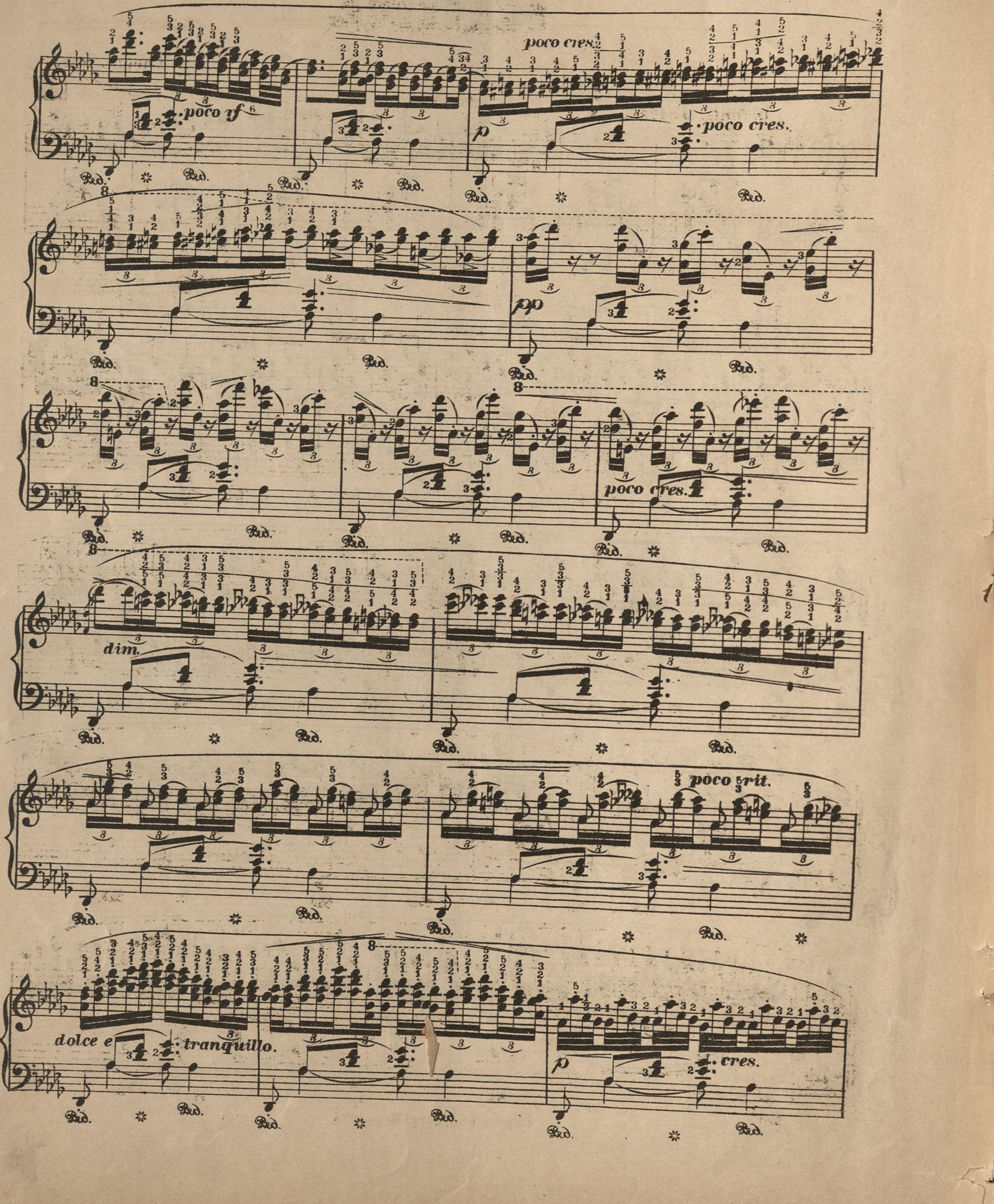

Cantabile.
sostenuto.
poco f
dim.
dolcissimo.
cres.
fp
poco rit.
a tempo.
cres.

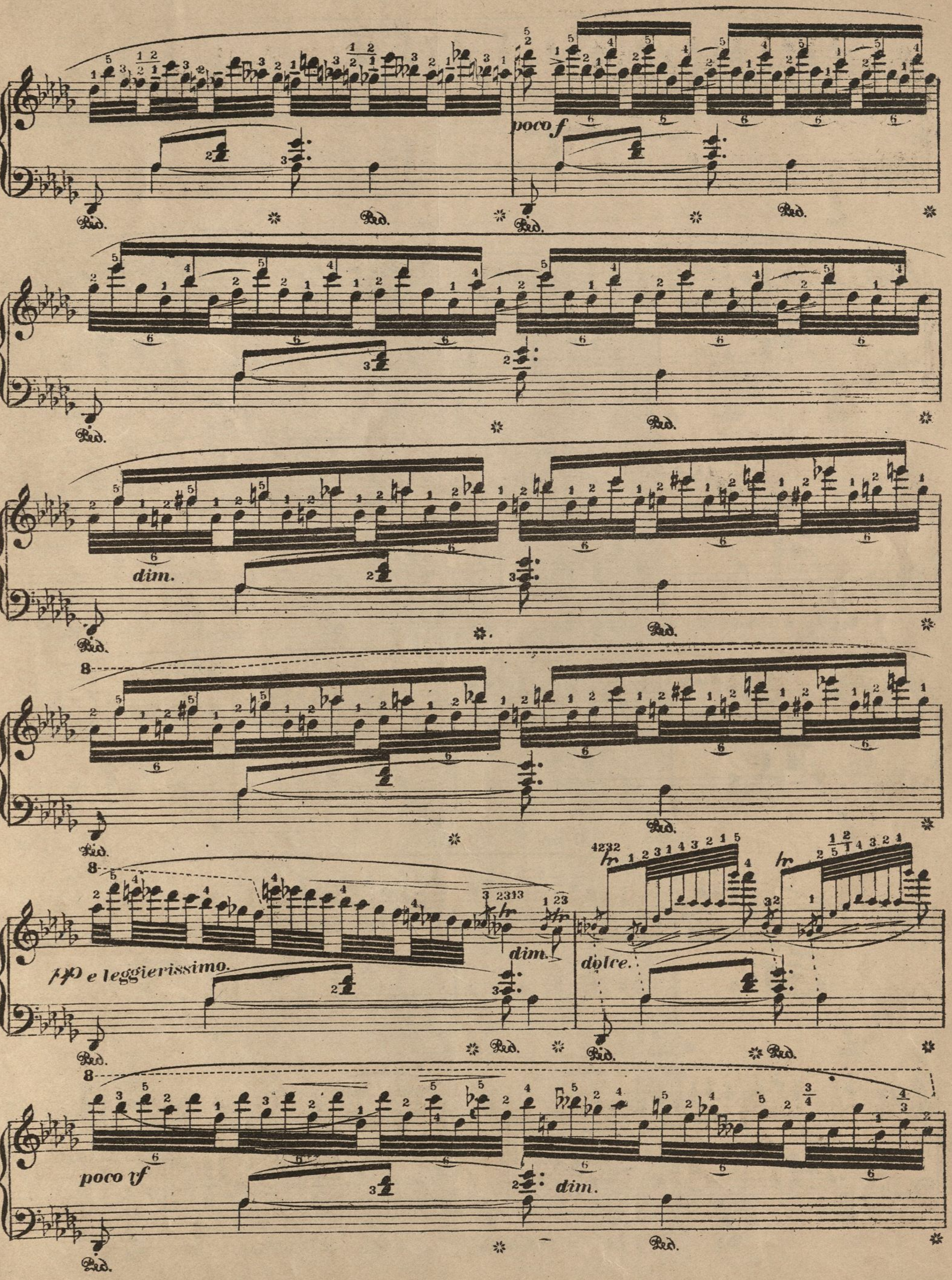

p
cres.
pp
cres.
cres.
rit.
f
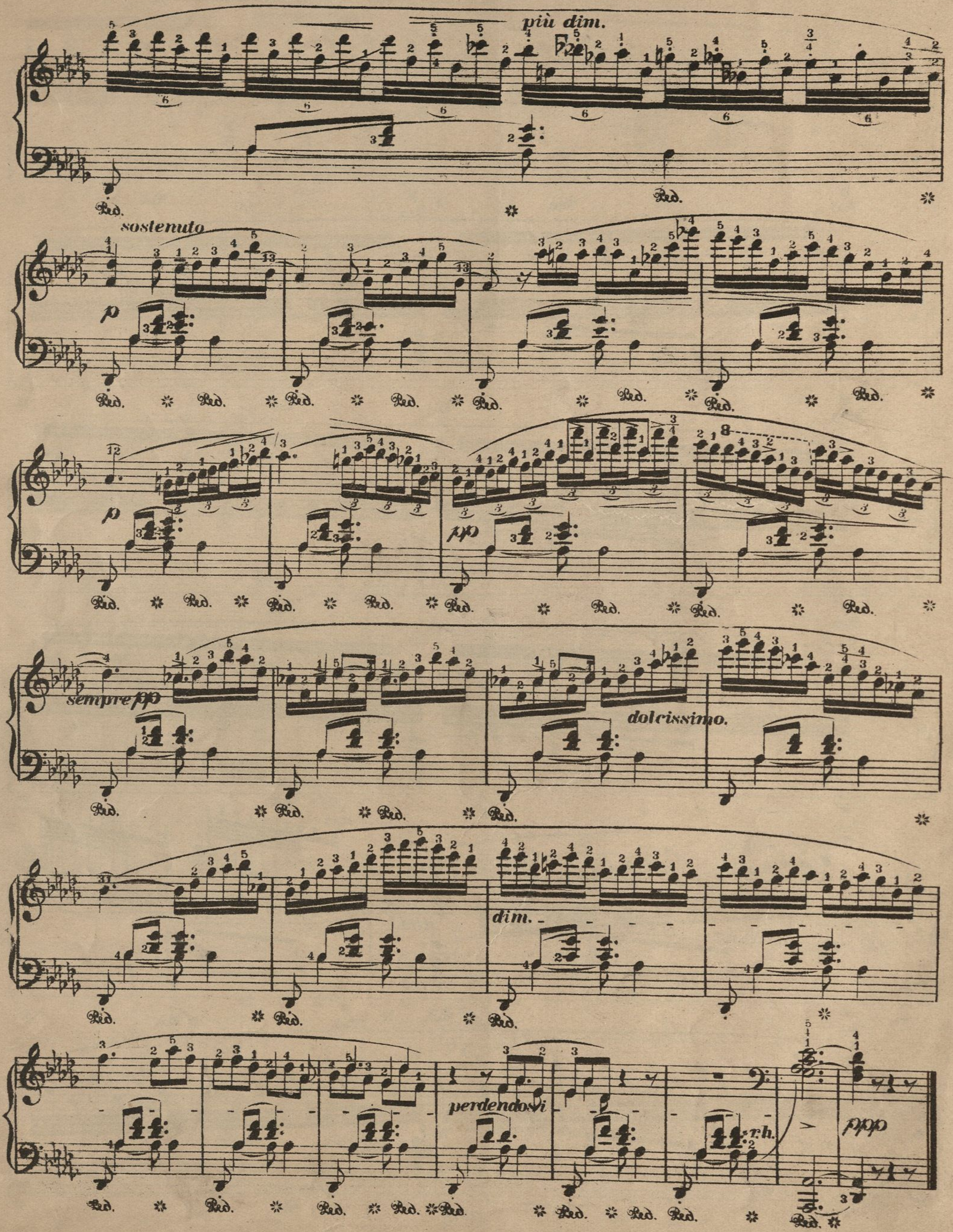
BERCEUSE.

F. Chopin. Op.57.




poco rf
poco cres.
p
poco cres.
pp
poco cres.
dim.
poco rit.
dolce e tranquillo.
p
cres.


poco f
Ped.
dim.
pp e leggierissimo.
dim.
dolce.
poco rf
dim.


più dim.
sostenuto
p
pp
sempre pp
dolcissimo.
dim.
perdendosi
r.h.
ppp
Ped.

X. L. C. R. EDITION.

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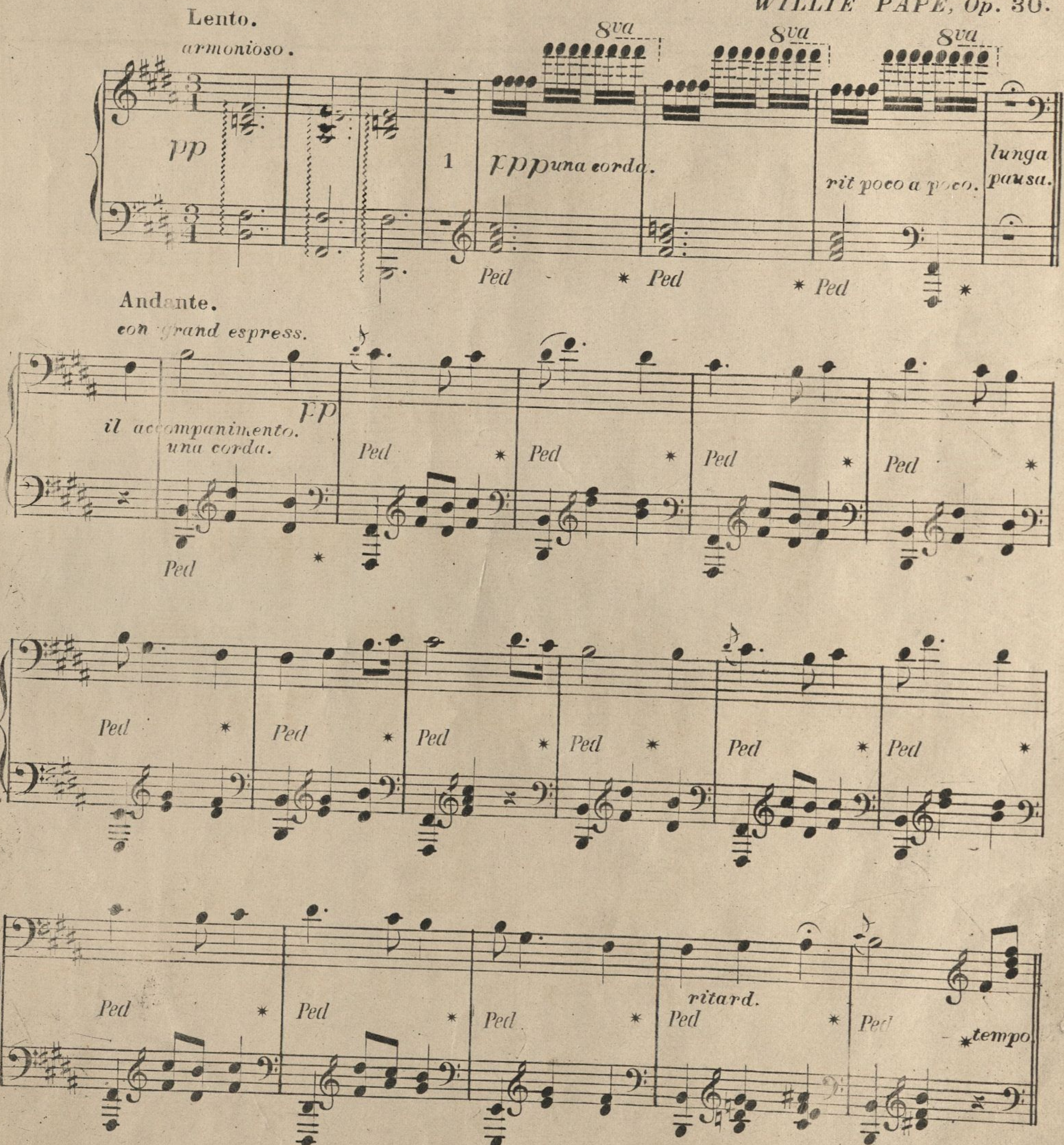
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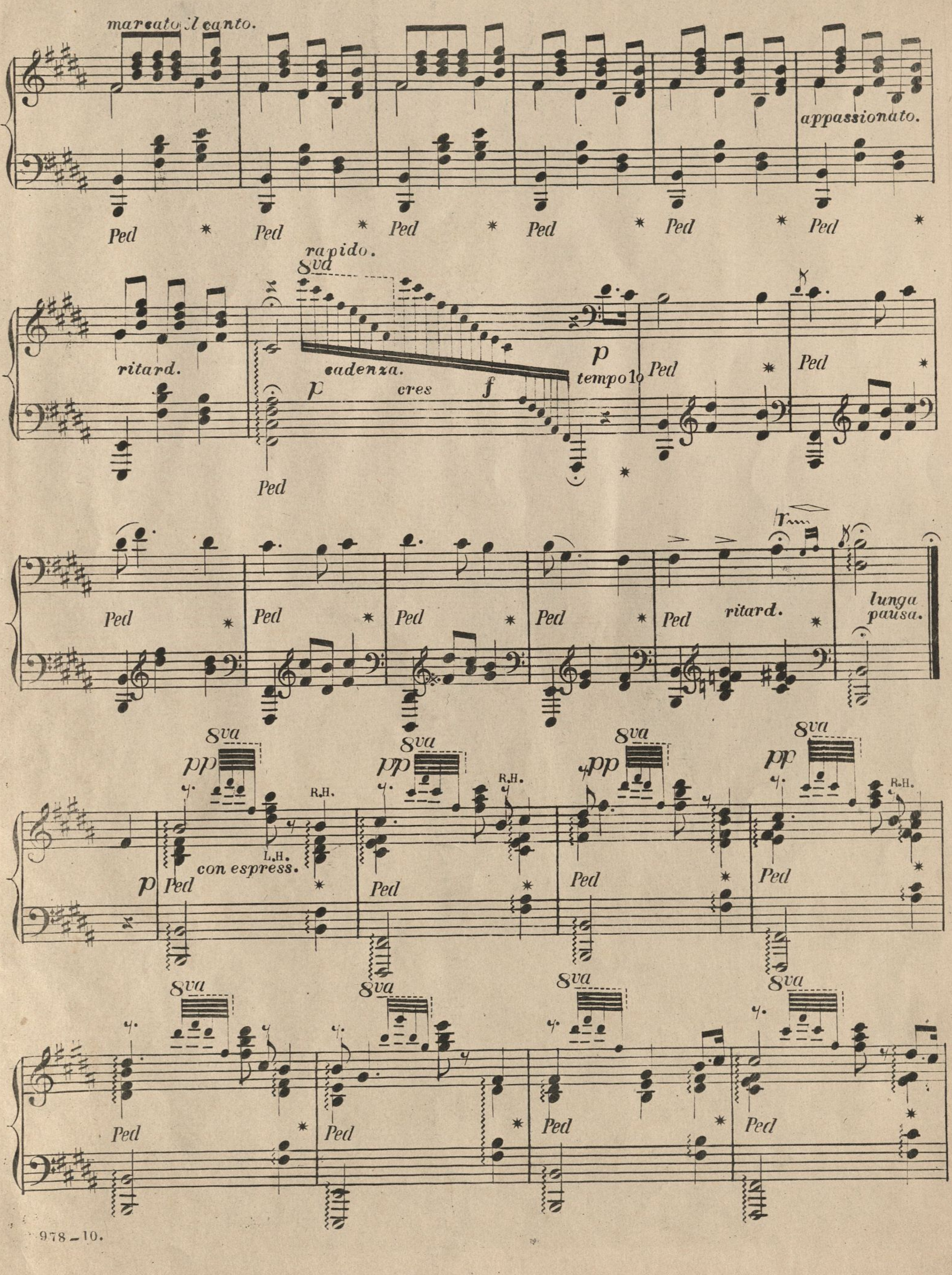
"YE BANKS AND BRAES O'BONNIE DOON."

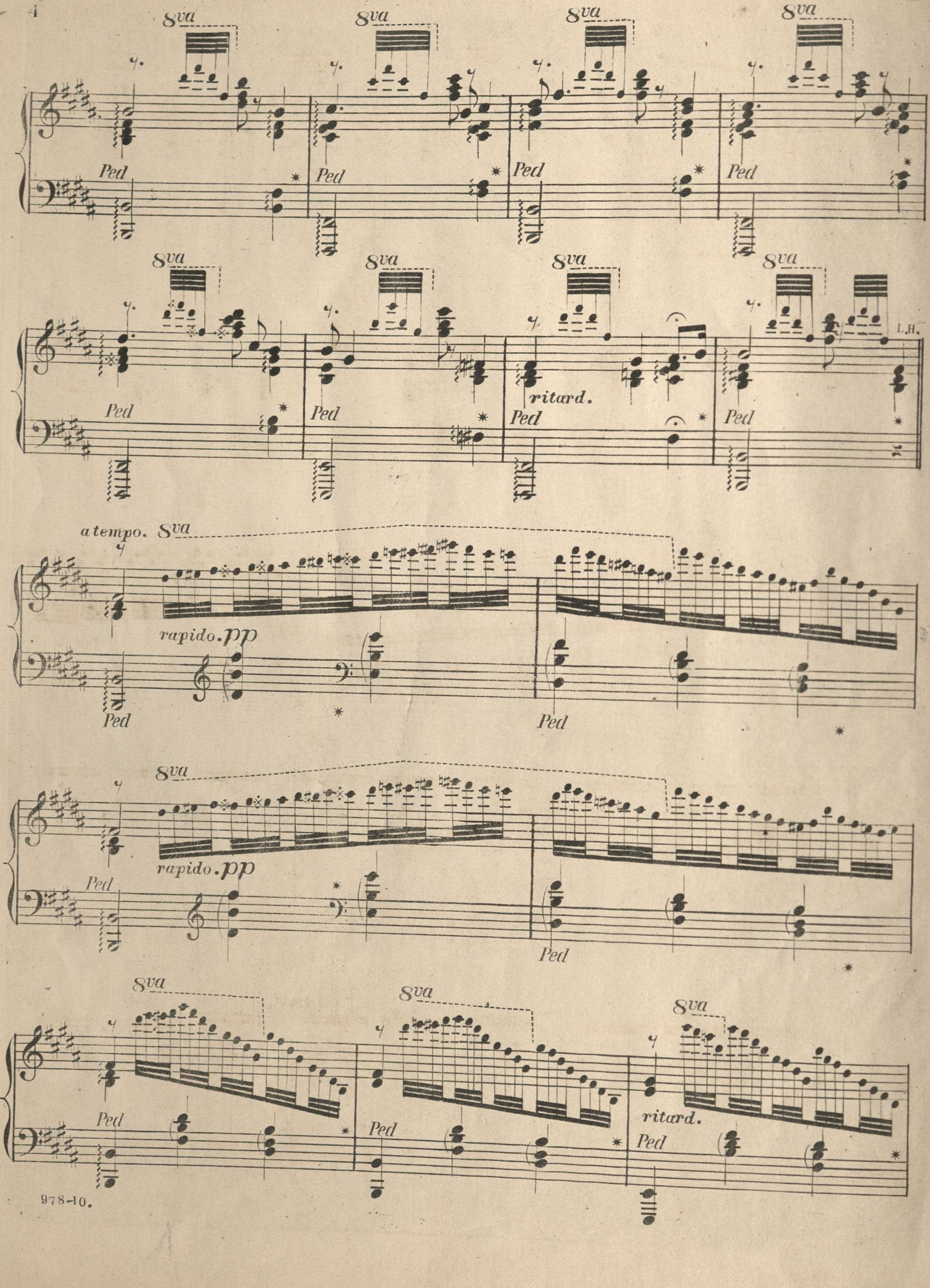
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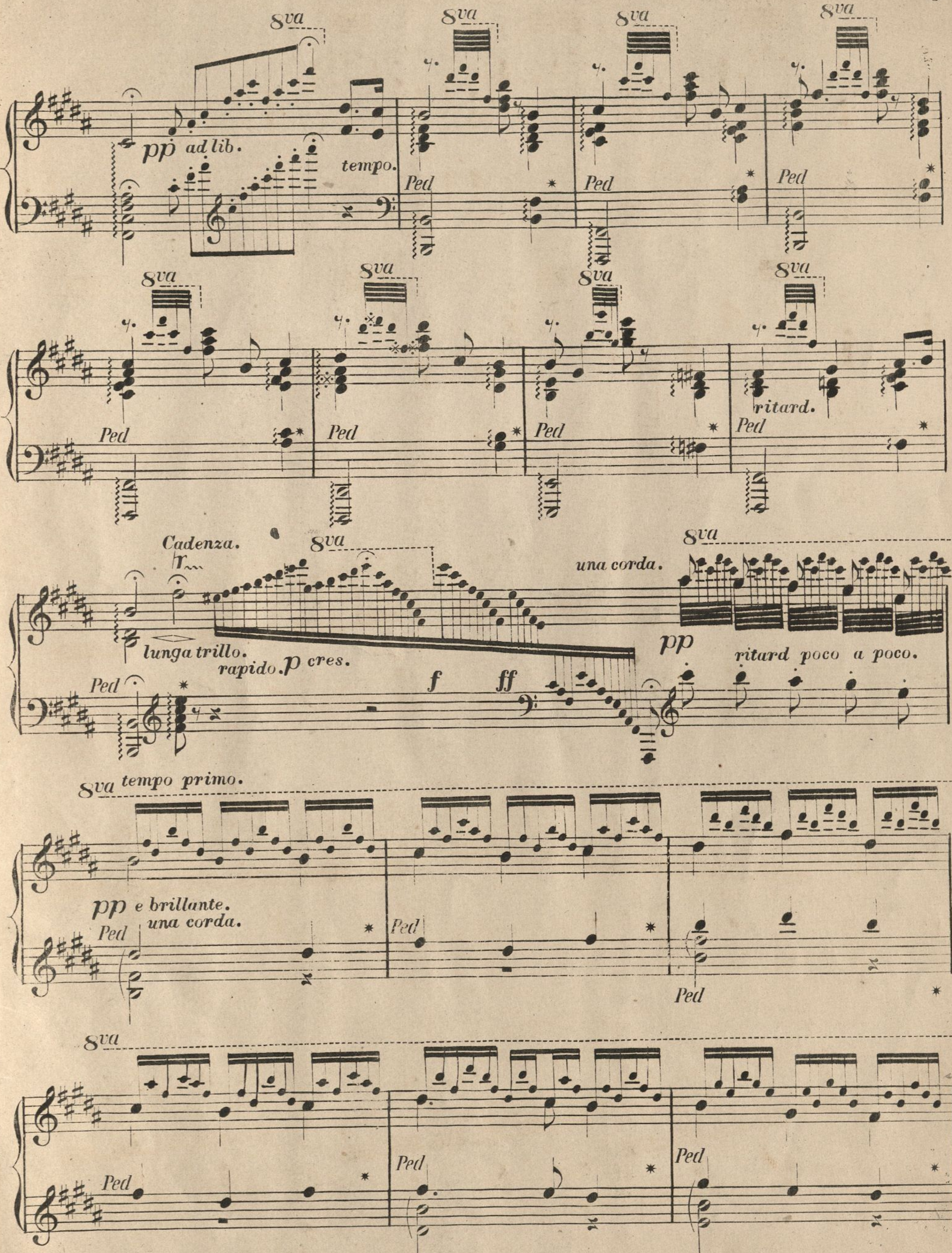
Bonnie Dundee.

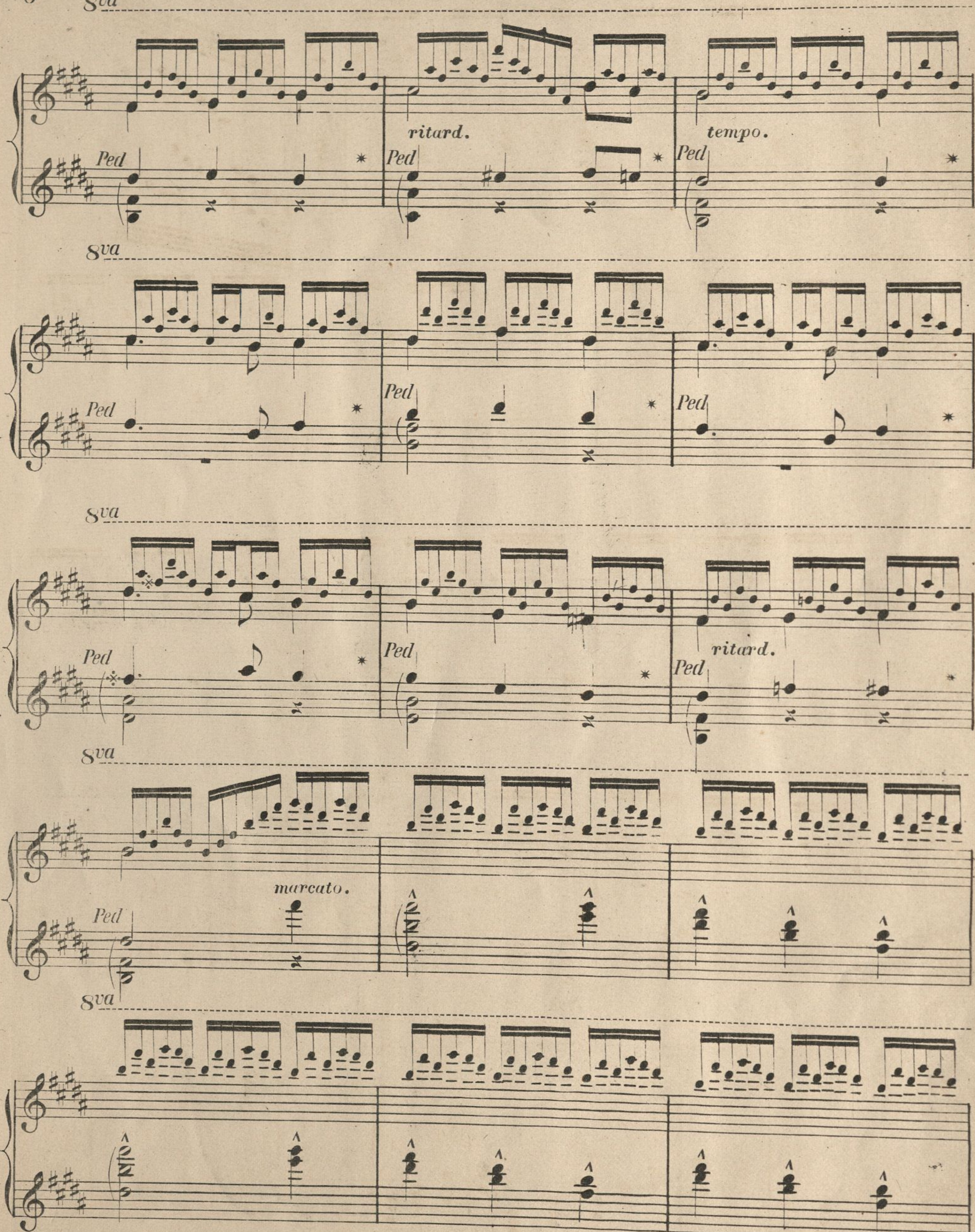
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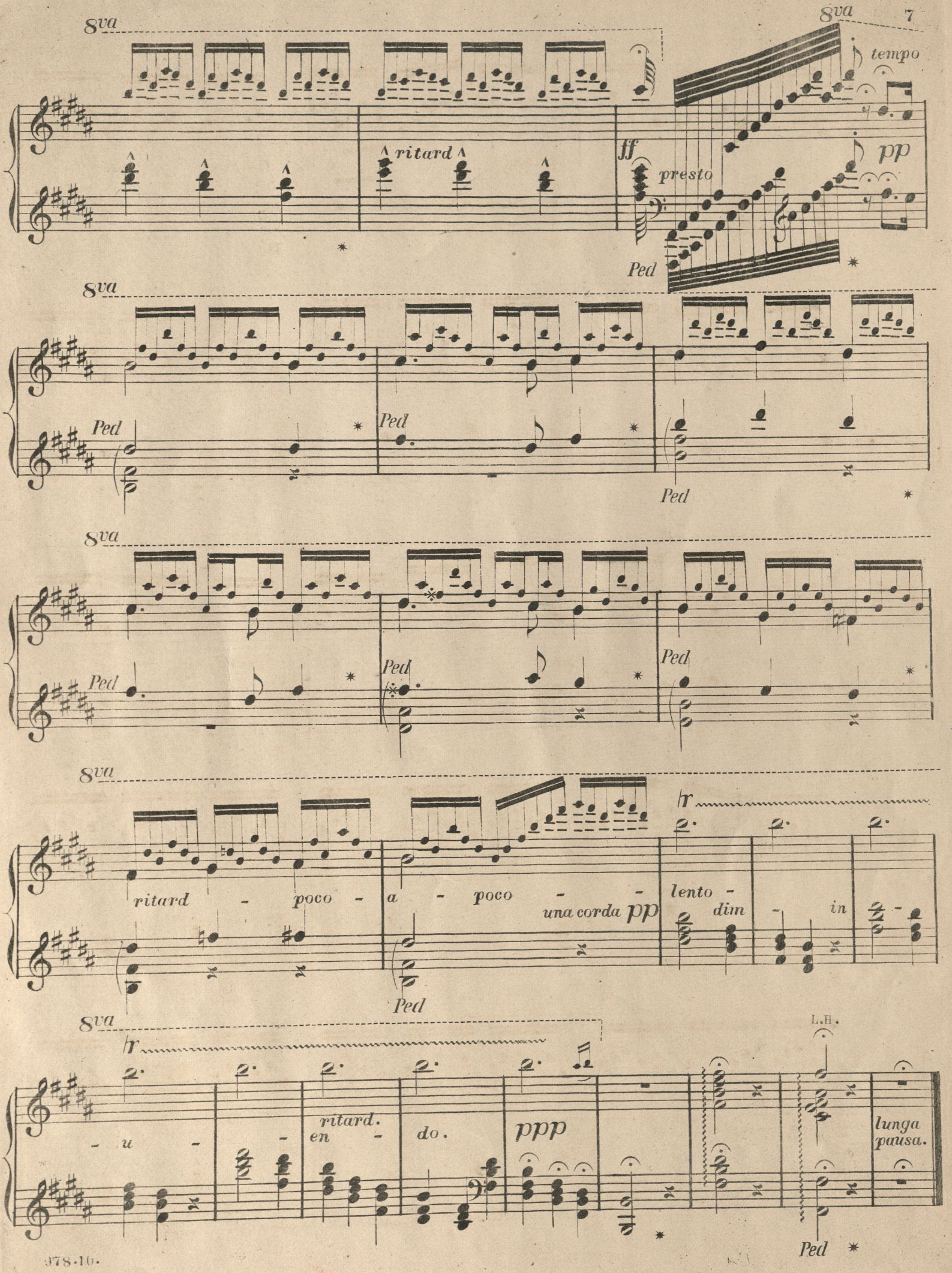



marcato il canto.
Ped
appassionato.
ritard.
rapido.
8va
cadenza.
p
cres
f
tempo 1o
lunga pausa.
pp
R.H.
L.H.
con espress.


8va
Ped
ritard.
L.H.
a tempo.
rapido. pp

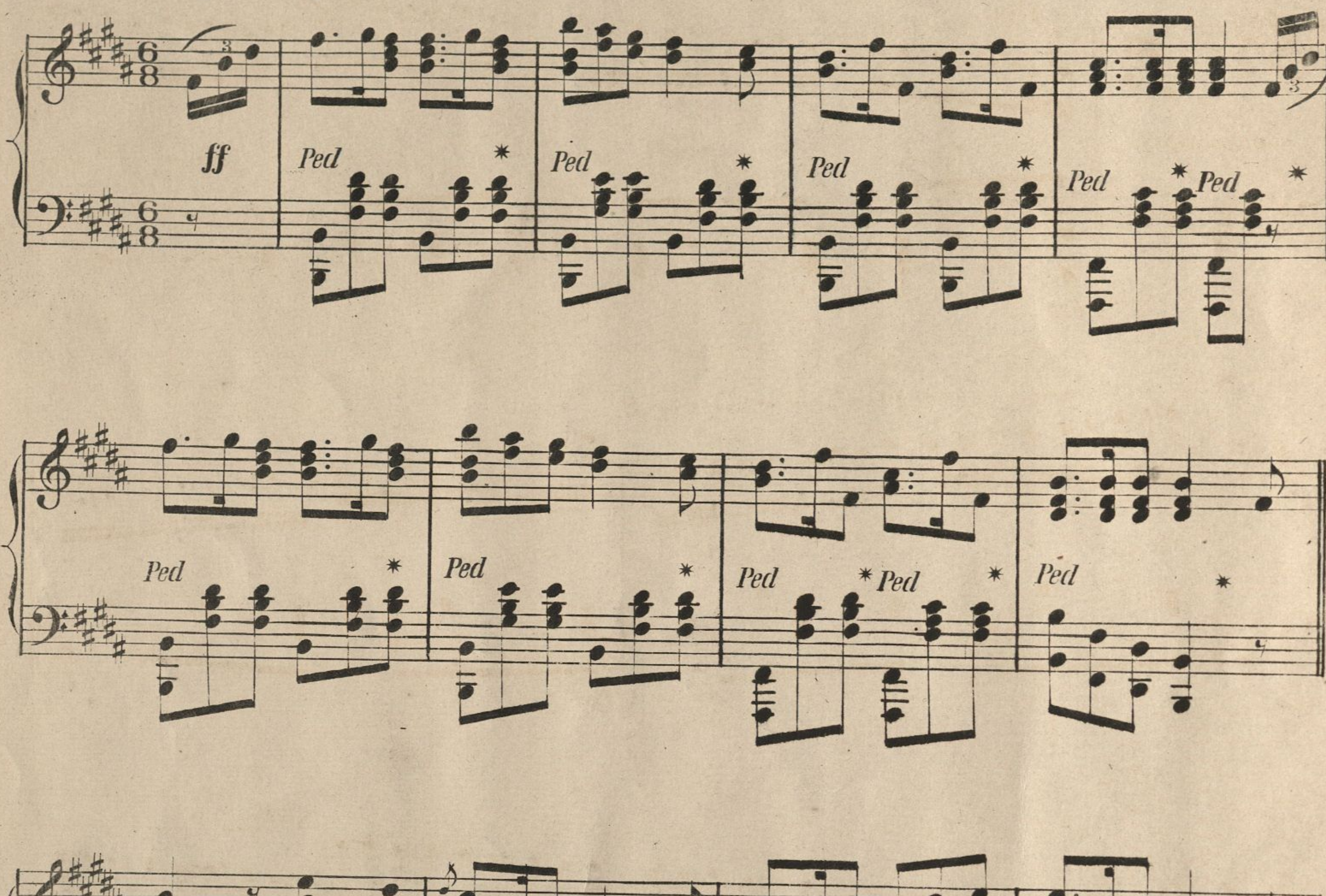

8va
pp ad lib.
tempo.
Ped
ritard.
Cadenza.
lunga trillo.
rapido. p cres.
f
ff
una corda.
pp
ritard poco a poco.
tempo primo.
pp e brillante.
una corda.

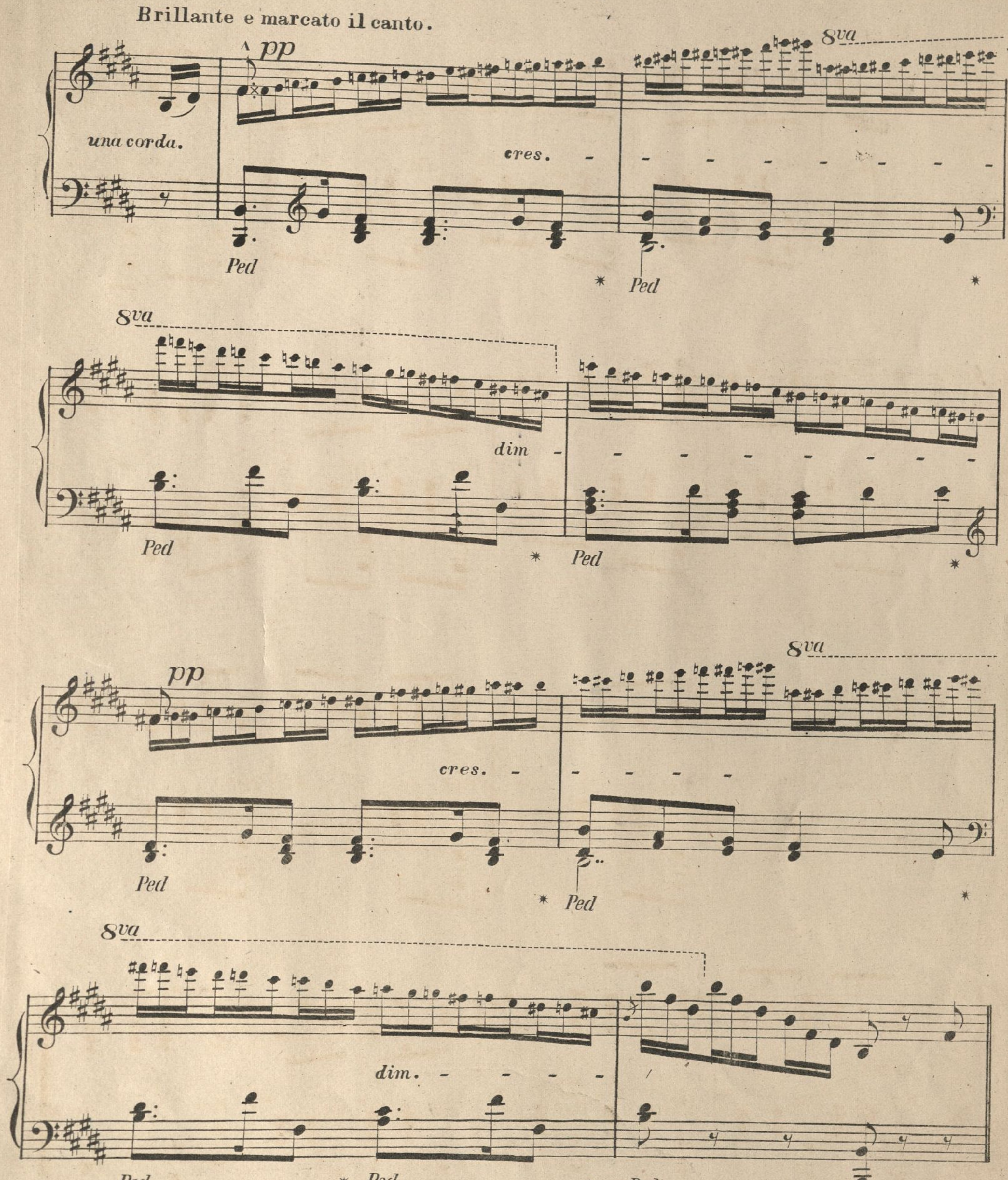

8va
Ped
ritard.
tempo.
marcato.


8va
ritard
ff
presto
Ped
8va
tempo
pp
Ped
Ped
Ped
8va
Ped
Ped
Ped
8va
ritard - poco - a - poco - - lento - dim - in
una corda pp
Ped
8va
- u - - en - do.
ritard.
ppp
L.H.
lunga pausa.
Ped

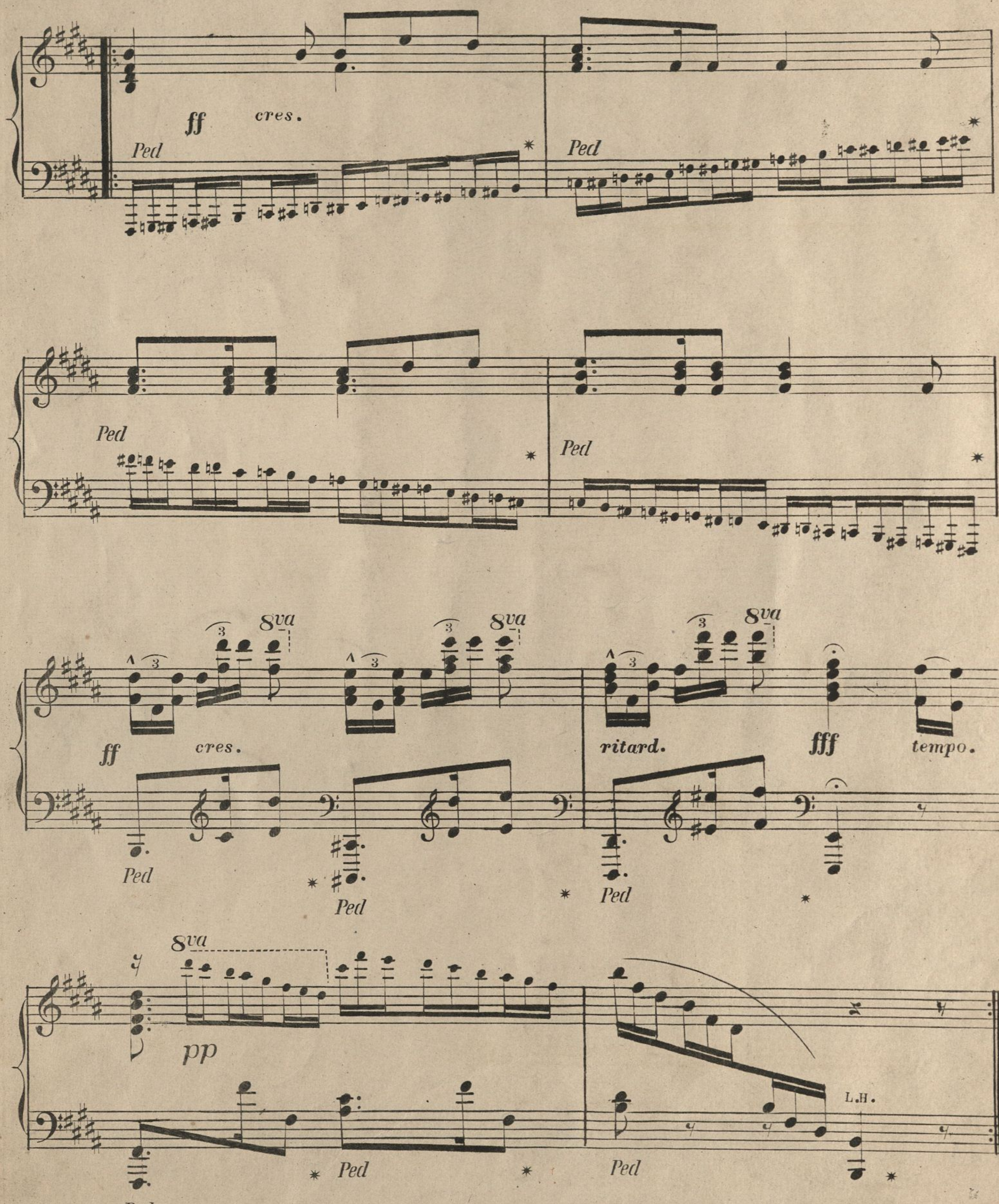
BONNIE DUNDEE.

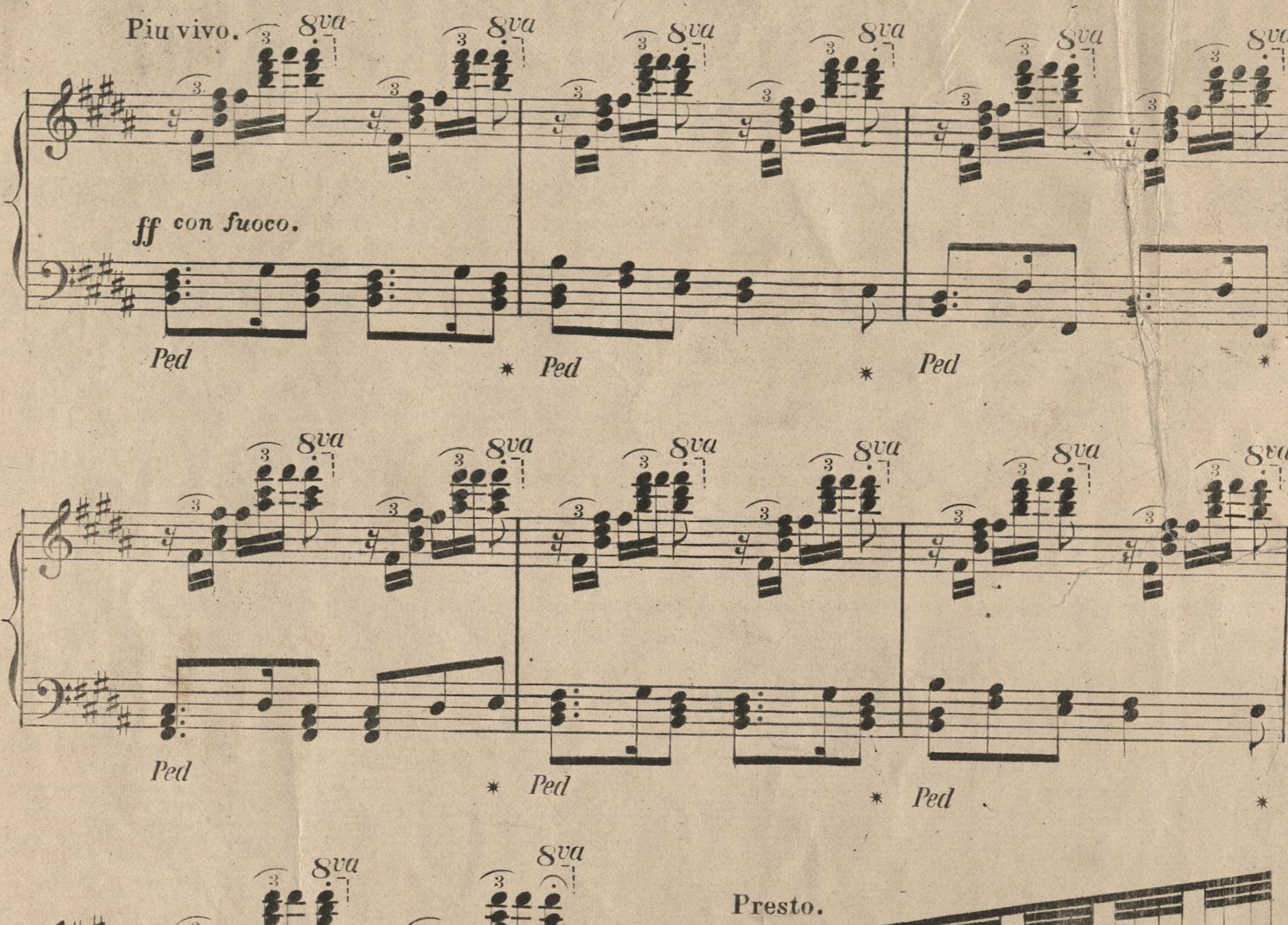
Allegro con spirito.




Brillante e marcato il canto.
pp
una corda.
cres.
8va
Ped
Ped
8va
dim
Ped
Ped
pp
cres.
8va
Ped
Ped
8va
dim.
Ped
Ped
Ped

130


ff
cres.
Ped
Ped
Ped
Ped
8va
8va
8va
ff
cres.
ritard.
fff
tempo.
Ped
Ped
Ped
8va
pp
L.H.
Ped
Ped
Ped
Ped


Piu vivo.
8va
ff con fuoco.
Ped
ritard.
lento.
Presto.
cres. e
accel
fff
Fine.

INCOMPARABLY THE BEST—THE KING OF PIANO INSTRUCTORS—ENDORSED BY PRESS AND PROFESSION.

NATIONAL SCHOOL FOR THE PIANO-FORTE.

BY W. F. SUDDS.

It is designed, nc [torn] those who desire to become professional pianists, but also for t [torn] n to become accomplished amateurs, while for those who are com [torn] ome *self-taught* players, it will be found the most *valuable aid* eve [torn] We would call attention briefly to the following points:

1. It teaches th [torn] ciples of music, partly by means of musical writing lessons, to l [torn] by the pupil, affording a much clearer and easier way of overcor [torn] fficulties than other works of the kind contain.

2. The exercis [torn] carefully *graded*, introducing the pupil to but *one new* feature at a [torn] e in each case the necessary explanations, which are usually left for [torn] to give orally, are, as far as possible, written in detail.

3. The art of [torn] touch, accent, etc., is more fully treated than in average works.

4. It contair [torn] *complete* instructions in Harmony and Thorough-base, subjects all [torn] and yet scarcely hinted at in other Piano-forte Methods.

5. It instr [torn] ndent in the principles of vocal accompaniment, including playir [torn] ocal score, thereby preparing him to be an efficient church organist, wh [torn] essary; this, too, is peculiar to the work.

6. It is the only piano school which treats, at any length, on the proper use of the so-called, and *much-abused*, "*loud pedal.*" On this subject alone, the work is of priceless value to the young student.

7. We find among its contents, the subject of *musical* form, phrasing, etc., made plain and interesting to the pupil.

8. Aside from more than the usual amount of so-called technical matter, there is interspersed a valuable repertoire of piano music, selected from the works of Schubert, Mendelssohn, Mozart, Bach, Beethoven, Rubinstein, Morzkowski and others, with explanatory notes concerning the peculiarities and proper performance of each.

9. And last but not least, is included a dictionary of music, with proper pronunciation of names and musical terms, with biographies of prominent ancient and modern musicians and composers.

That the "National School" opens to the student the shortest and best possible road to proficiency, is beyond a doubt, especially when we consider the well-known ability and recognized talent of the editor, as evinced in former works. And after a glance at the foregoing, it is almost superfluous to say that this book contains ***more than double the amount of musical information*** found in any other work of the kind.

The following are selected from hundreds of testimonials fully endorsing the above claims:

WHAT NEW ENGLAND SAYS:

THOS. P. I. MAGOUN, Bath, Me.
The "National School" is rightly named. From what I knew of your work in another department, "Anthem Gems," I had reason to expect much in your new work, and my expectations are *more* than met. I find so many new features and such masterly treatment of the whole subject, that I can only say—It is just what we teachers, and our pupils, need. No instruction book that I am acquainted with embraces so much, or so clearly defines what they do embrace. I hope it may meet the success it merits.

JULIUS EICHBERG (Boston Conservatory of Music), Boston, Mass.
I find "National School" a useful and well-planned work, well adapted for its purpose and a welcome addition to the many excellent methods that have been published here and in Europe. I wish you all success.

The Pilot, Boston, Mass.
An exhaustive and valuable book.

S. SEILER, New Haven, Conn.
Our teachers consider "National School" the best of all piano schools published in the United States.

C. H. KIMBALL, Manchester, N. H.
The publishers do not claim enough for "National School" It meets a demand never so thoroughly supplied before.

F. A. FOWLER, New Haven, Conn.
I consider that "National School" has no rival among American publications.

A. S. BELDING, Fitchburg, Mass.
I can confidently recommend "National School" to all who wish for an instruction book complete in all the details of piano-forte playing.

DR. LOUIS MAAS, Boston, Mass.
After a careful survey of "National School," I am very glad to tell you that I think it one of the very best books of that description that has been brought under my notice. It is simple, comprehensive and yet exhaustive—containing everything that can be sought for in anything of its kind. I shall be glad to recommend and use it as far as it is in my power.

WHAT THE MIDDLE STATES SAY:

Albany (N. Y.) *Morning Express.*
Destined to have a large sale.

MORGAN & HANFORD, Middletown, N Y.
Our teachers are well pleased with "National School."

Phila. (Pa.) *Chronicle-Herald.*
An admirable and exhaustive work.

Harrisburg (Pa.) *Independent.*
Contains more than double the amount of musical information found in any other book of the kind.

GEO. F. BISHOP, Philadelphia, Pa.
I find "National School" an excellent work. As a book for teachers of the piano-forte, I can strongly recommend it.

HENRY ROEHNER, Easton, Pa.
I have been very partial to Richardson's justly popular method, but hoped some time to see a method more complete in some respects and with clearer explanations to scholars of many puzzling details. I find that "National School" *has all the merits* of Richardson's, with the following additional ones, viz.: Entertaining and instructive duets; remarks upon the proper use of the pedals; clear explanation of the various embellishments; latest studies of modern masters, Heller, Kohler, Liszt, and others; the exercises upon accent and remarks upon vocal accompaniment; the excellent musical and biographical dictionary, and, by no means the least important, the fine treatise on harmony with its numerous examples.

JAS N. BECK, Philadelphia, Pa.
The "National School" has been examined at length. It gives me pleasure to endorse its completeness and the clearness wherewith all the rudimentary points have been therein set forth, as well as the judgment displayed in the retention of the various studies, etc. I have nothing but praise, furthermore, for the writing lessons, the several dictionaries, and the short but satisfying treatise on harmony.

A. H. ETTINGER, Allentown, Pa.
"National School" is a very thorough and minute work. It certainly contains everything that can be desired by teacher or pupil.

ADAM GEIBEL, Philadelphia, Pa.
In every way I find "National School" the most practical work for that king of instruments—the piano—that has ever been brought to my notice, and I feel that I can say confidently, and without presumption, that it is not only a thorough instructor, but also an encyclopædia, which I can recommend most heartily to the profession.

A. H. ROSEWIG, Philadelphia, Pa.
I have thoroughly examined "National School," and have no hesitation in pronouncing it one of the best and most thorough instructors I have seen. Mr. Sudds embodies many new and original ideas in his work, which cannot fail to prove of great value.

JNO. R. SWENEY, Chester, Pa.
I think "National School" a grand success in every way.

JNO. P. DOUGHERTY, Chester, Pa.
"National School" is certainly the best piano instructor ever published in this country.

G. W. SHEFFIELD, Akron, N. Y.
I consider "National School" worth double that of any piano school I have ever seen.

W. W. GILCHRIST, Philadelphia, Pa.
"National School" is a most excellent and progressive work for the piano student, and I am pleased to have the opportunity of expressing my approval of its many good points.

MASSAH M. WARNER, Philadelphia, Pa.
"National School" is an admirable work, having the different grades of study well systematized and sufficiently varied, without being too voluminous.

LOUIS BERGE, New York.
I have carefully examined "National School," and find it a very thorough work, superior to any method published.

ANNA BELLE FORD, Blairsville, Pa.
"National School" is an admirable work. It will give me pleasure to recommend it.

DUDLEY BUCK, Brooklyn, N. Y.
I have examined "National School" and am glad to say that I think you have compiled a good work, covering all essential points of piano-playing, and which, properly made use of, cannot fail to produce good players. I trust that you will be rewarded for the labor and pains you have evidently taken.

Music and Drama, New York.
"National School" will prove an exceedingly useful work, containing, as it does, a vast amount of information in a condensed form; and most of the studies and pieces are such as will prove useful to the student in forming the hand and acquiring "touch."

WHAT THE SOUTHERN STATES SAY:

WM. H. SHEIB, Wheeling, W. Va.
I consider "National School" the best and most comprehensive I have ever had for sale.

Wheeling (W. Va.) *Register.*
A valuable book of instruction and reference.

S. S. DOYLE, Washington, D. C.
I think "National School" a very complete work. It contains all the great requisites of an instructor—thoroughness, progression, comprehensiveness *in a word, completeness;* leaving the pupil with nothing to be desired.

WHAT THE WESTERN STATES SAY:

J. B. CAMERON, Indianapolis, Ind.
I think "National School" supplies a long-felt want. All teachers pronounce it first clas[torn]

Sacramento (Cal.) *Daily Record-Union.*
This book is all that is claimed for it.

Chicago (Ill.) *Inter-Ocean.*
A valuable book of instruction and refer[torn]

R. A. KINZIE, Knoxville, Ill.
I am highly pleased with "National School." I think it one of the most complete works on piano technics that I have used. I shall adopt it with my pupils.

H. J. VOTTELER, Cleveland, O.
Your "National School" I find to be a most excellent work. It has so many advantages over every method of the kind, that it cannot fail to take the lead.

A. L. BANCROFT & CO., San Francisco, Cal.
"National School" is a fine work.

I. G. LOOMIS, La Crosse, Wis.
"National School" is certainly a very fine work, and pronounced so by all who have seen it.

HERBERT SAGE, Lapeer, Mich.
The use of "National School" should be *inter*-national, for it has more features of merit than any other similar work. Its illustrations and explanations are a great assistance to the teacher and its many other good things are all appreciated. *It is the best.*

MRS. M. W. KINSEY, Plymouth, Ind.
I have examined your "National School," and pronounce it an excellent work.

G. W. WARREN, Evansville, Ind.
"National School" is, without doubt, one of the most common-sense instructors. I wish you the success the merits of the book deserve.

WILL L. THOMPSON, the popular song writer, East Liverpool, Ohio.
I am very much pleased with "National School." It shows careful work of a thorough musician. I believe it will become a standard.

J. H. LESLIE, Fayette, Ohio.
"National School" is the best book of its class I have ever examined—best for *beginners*, best for *intermediate*, best for *advanced* pupils. It is an instruction book, an encyclopædia, a history and biography combined in one. It has no superior and is the work of a masterly musician. Our pianist, Mrs. Perry, agrees with me.
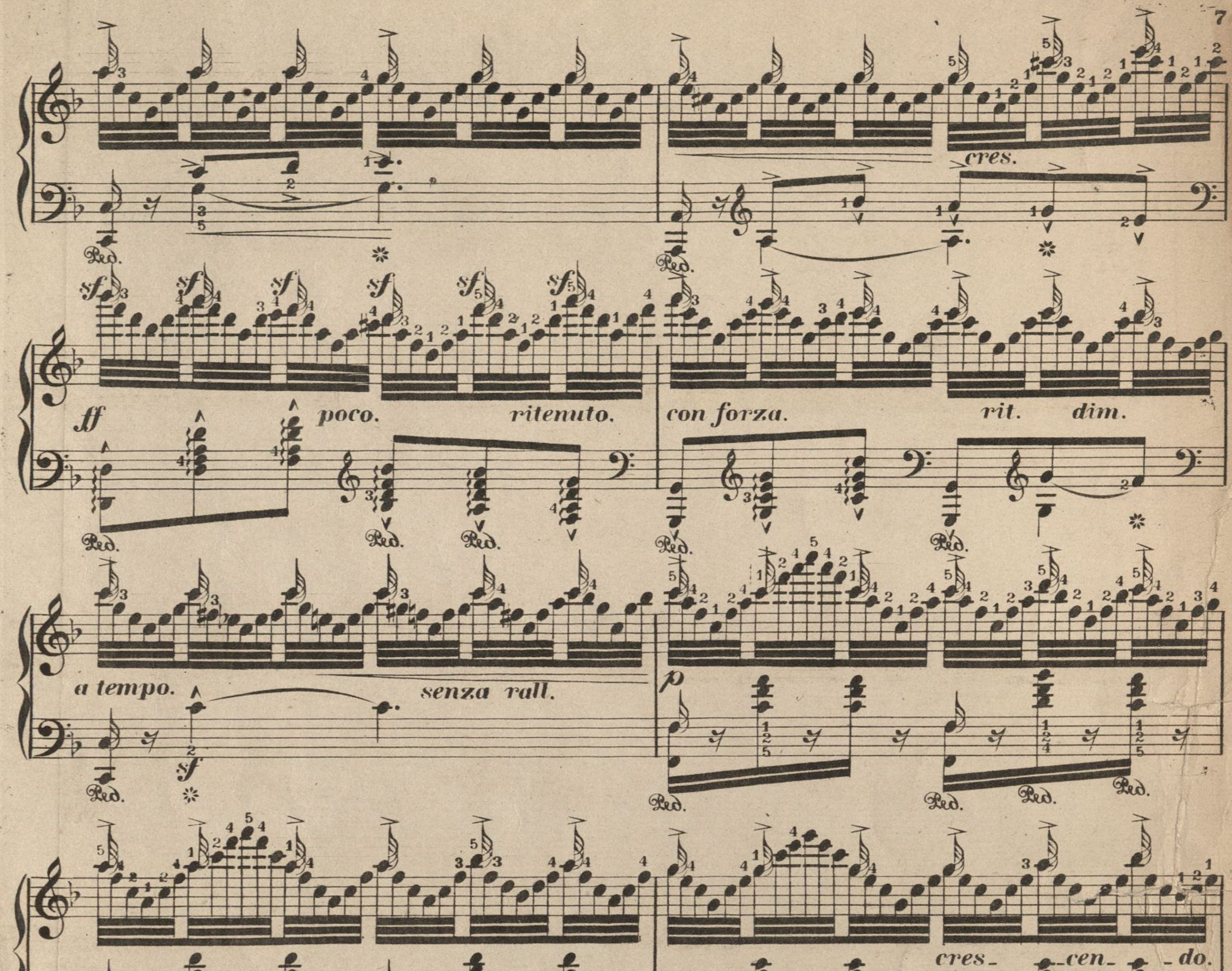
C. J. WHITNEY, Detroit, Mich.
Sudds' "Piano Method" is the best work of the kind we ever saw and it will certainly become popular.

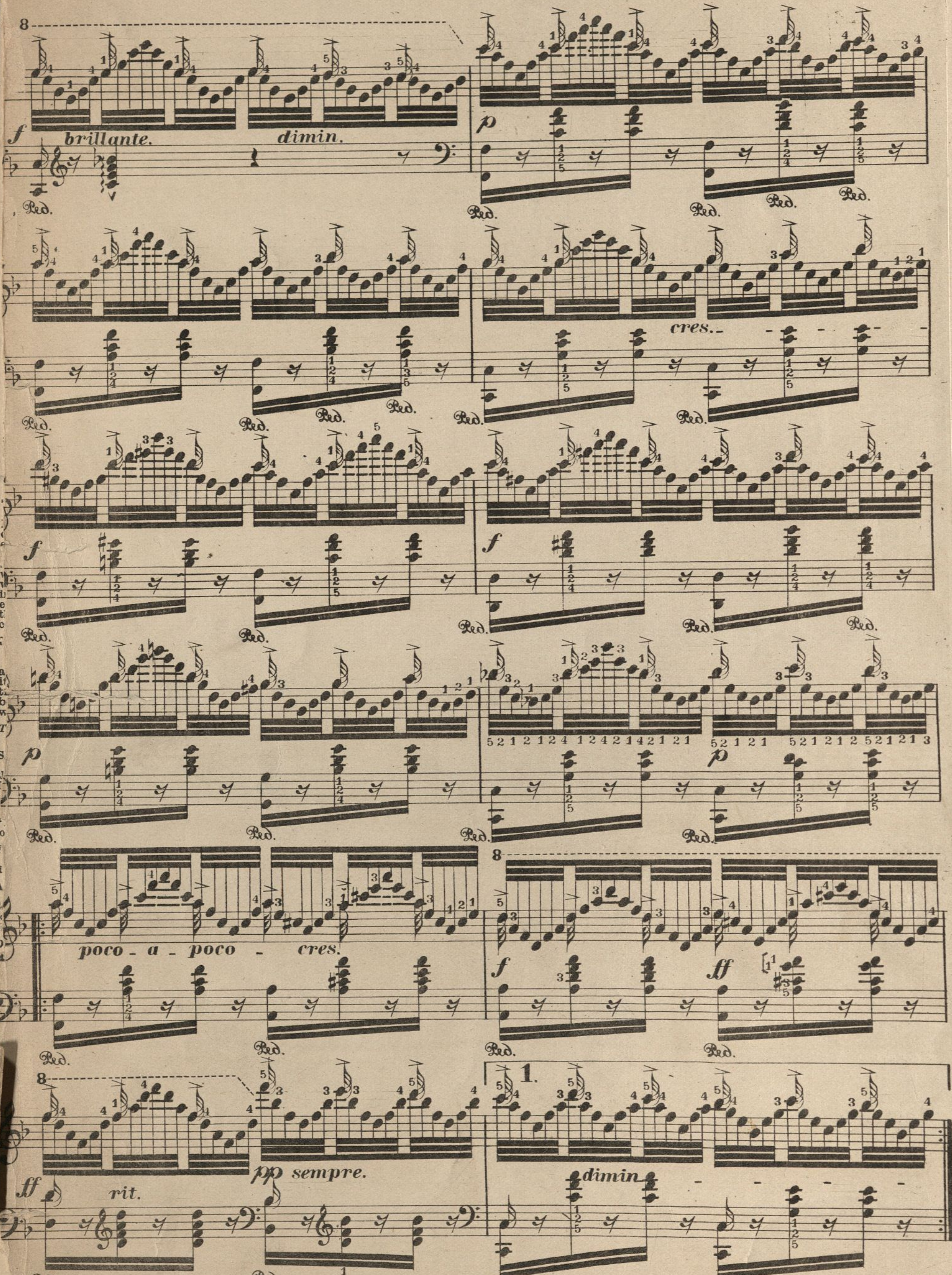
CANADA'S VERDICT.
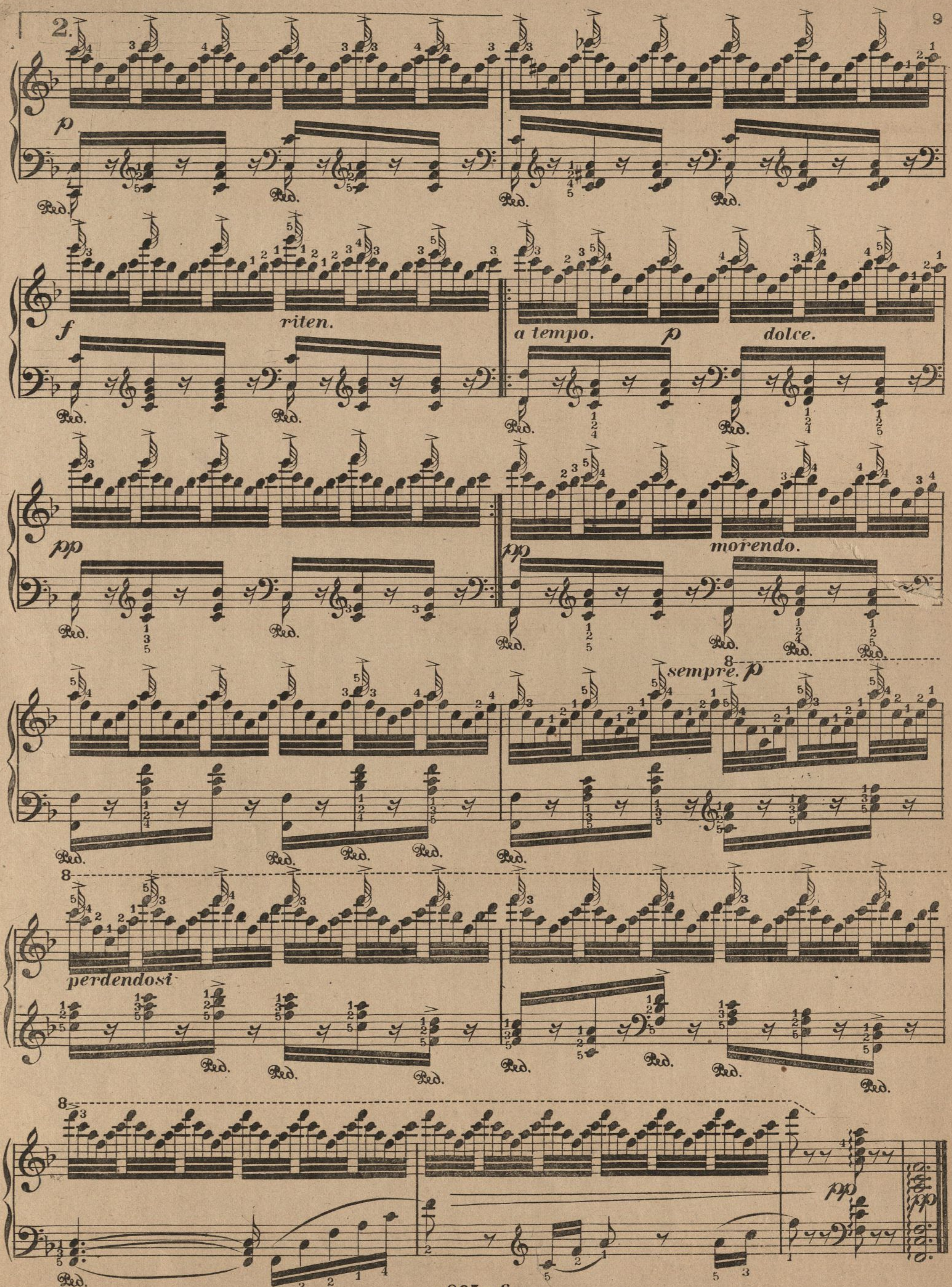
CARL MARTENS, Toronto, Ontario.
I can truly say that I see much to admire in your "National School." I think it the best school of its kind, and it will certainly [torn]

SEE FULL LIST OF TESTIMONIALS.[torn]

[torn] HANDSOMELY BOUND IN HAL[torn]


cres.
poco.
ritenuto.
con forza.
rit.
dim.
a tempo.
senza rall.
cres_ cen_ do.


brillante.
dimin.
cres.
poco - a - poco - cres.
pp sempre.
rit.
dimin


2.
9
p
Ped.
f
riten.
a tempo.
p
dolce.
pp
pp
morendo.
sempre. p
perdendosi
pp

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What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., Boston, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

Dear Sirs:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this s... I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

Fort Scott, Kan., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

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SECOND

MAZURKA

COMPOSED BY

BENJAMIN GODARD

ARRANGED AND PERFORMED BY

ANTON STRELEZKI.

PRICE 60c.

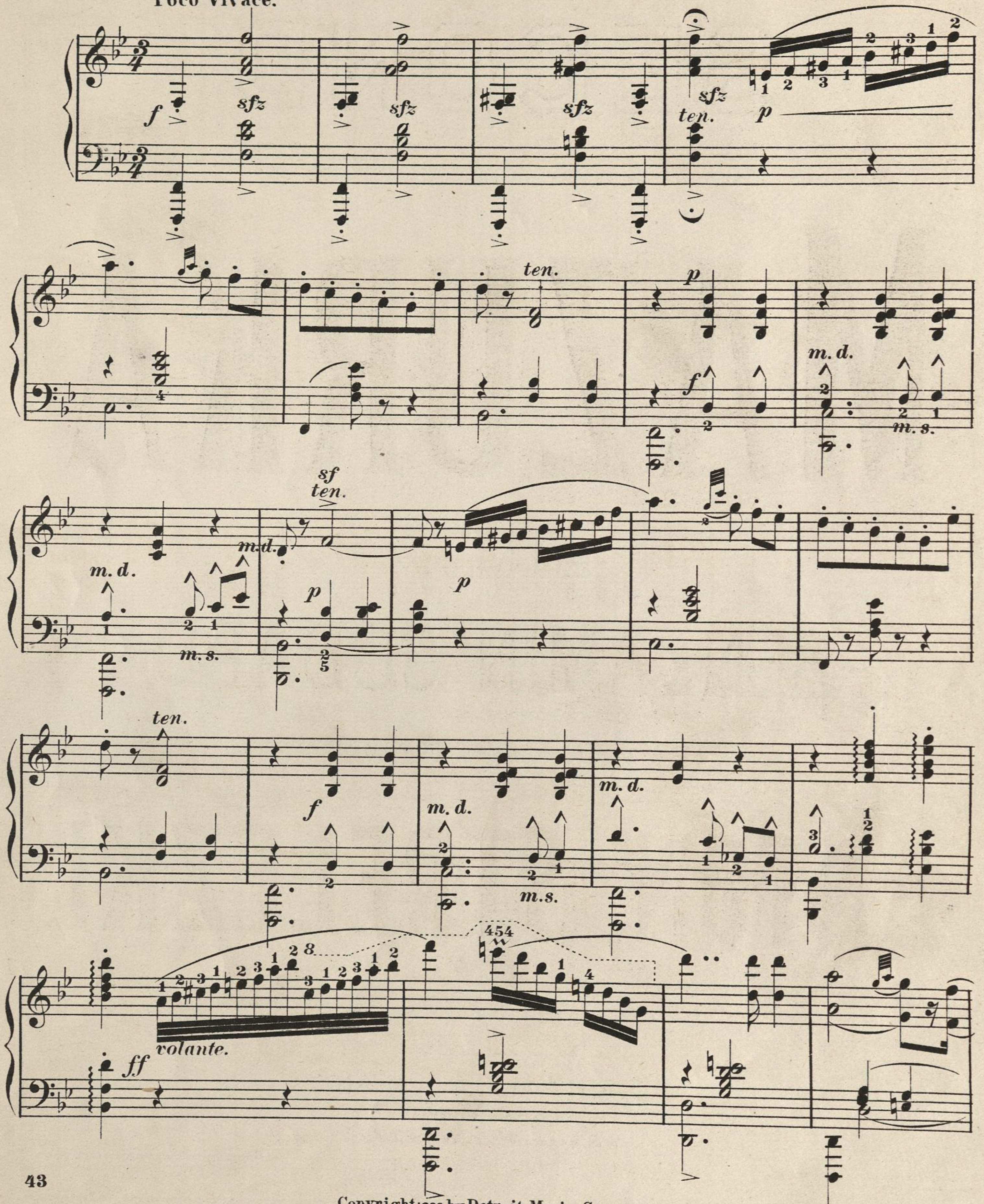
DETROIT:
DETROIT MUSIC COMPANY,
PUBLISHERS & IMPORTERS
184 & 186 WOODWARD AVE.

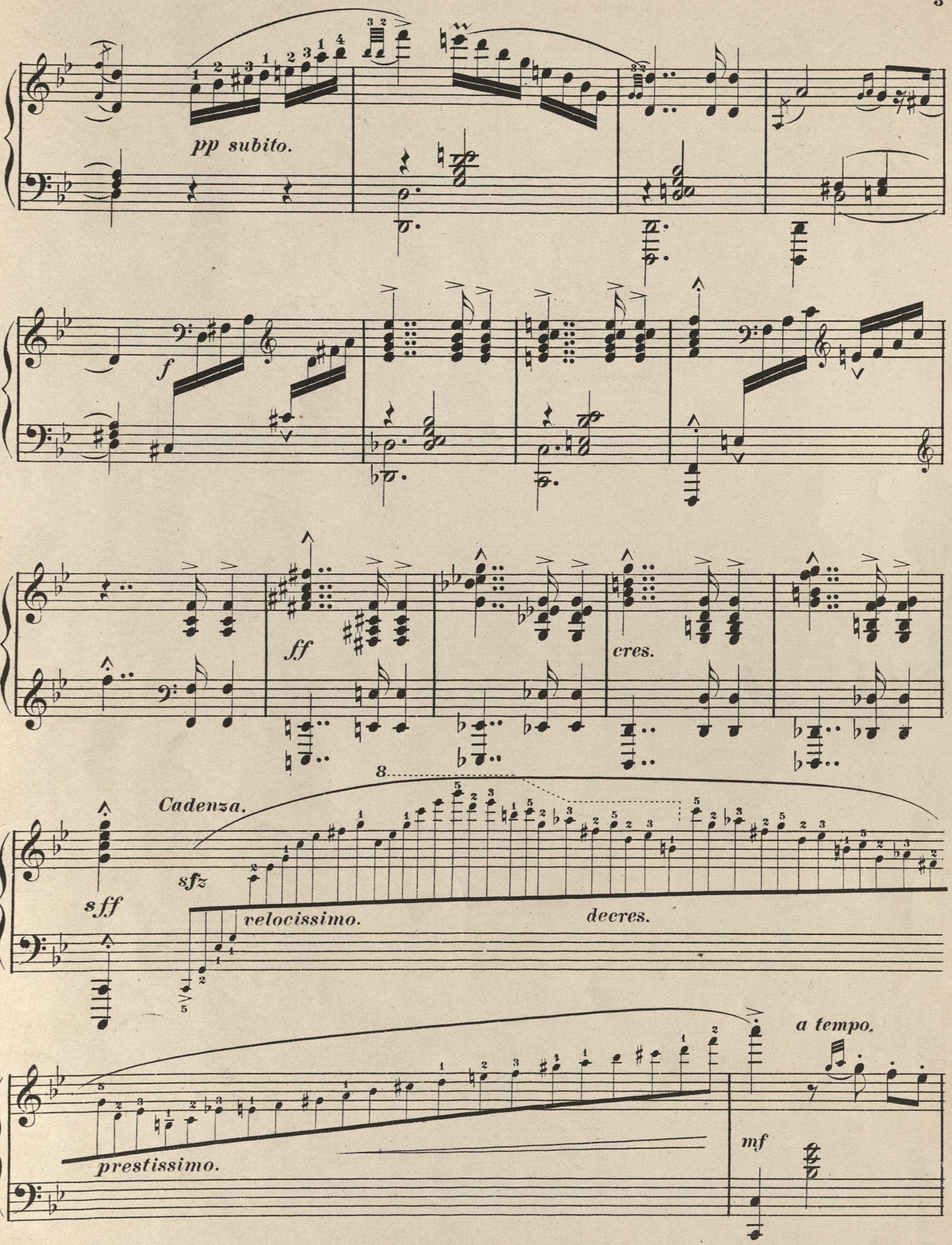
GODARD'S SECOND MAZURKA.

ARRANGED FOR CONCERT PERFORMANCE

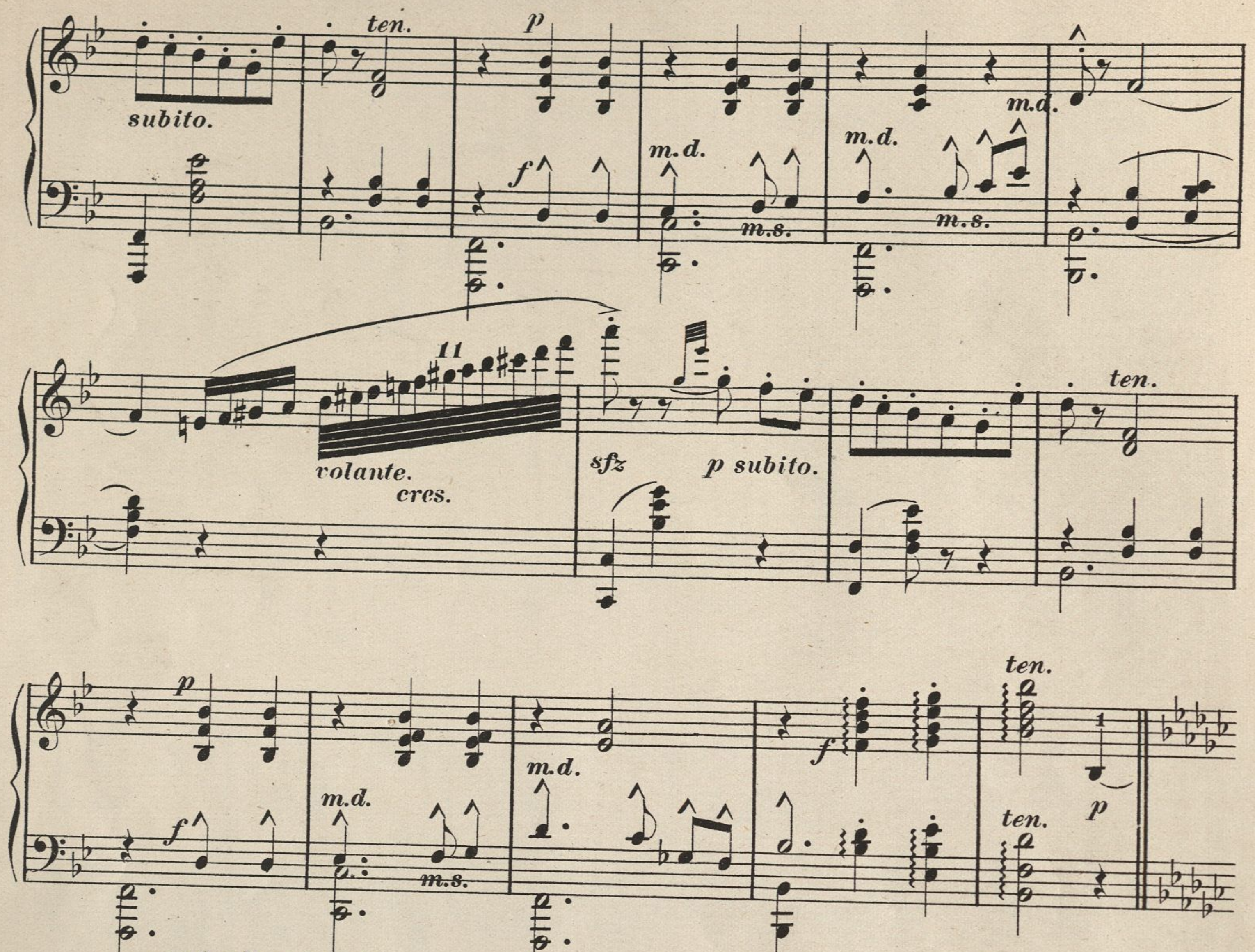
ANTON STRELEZKI.
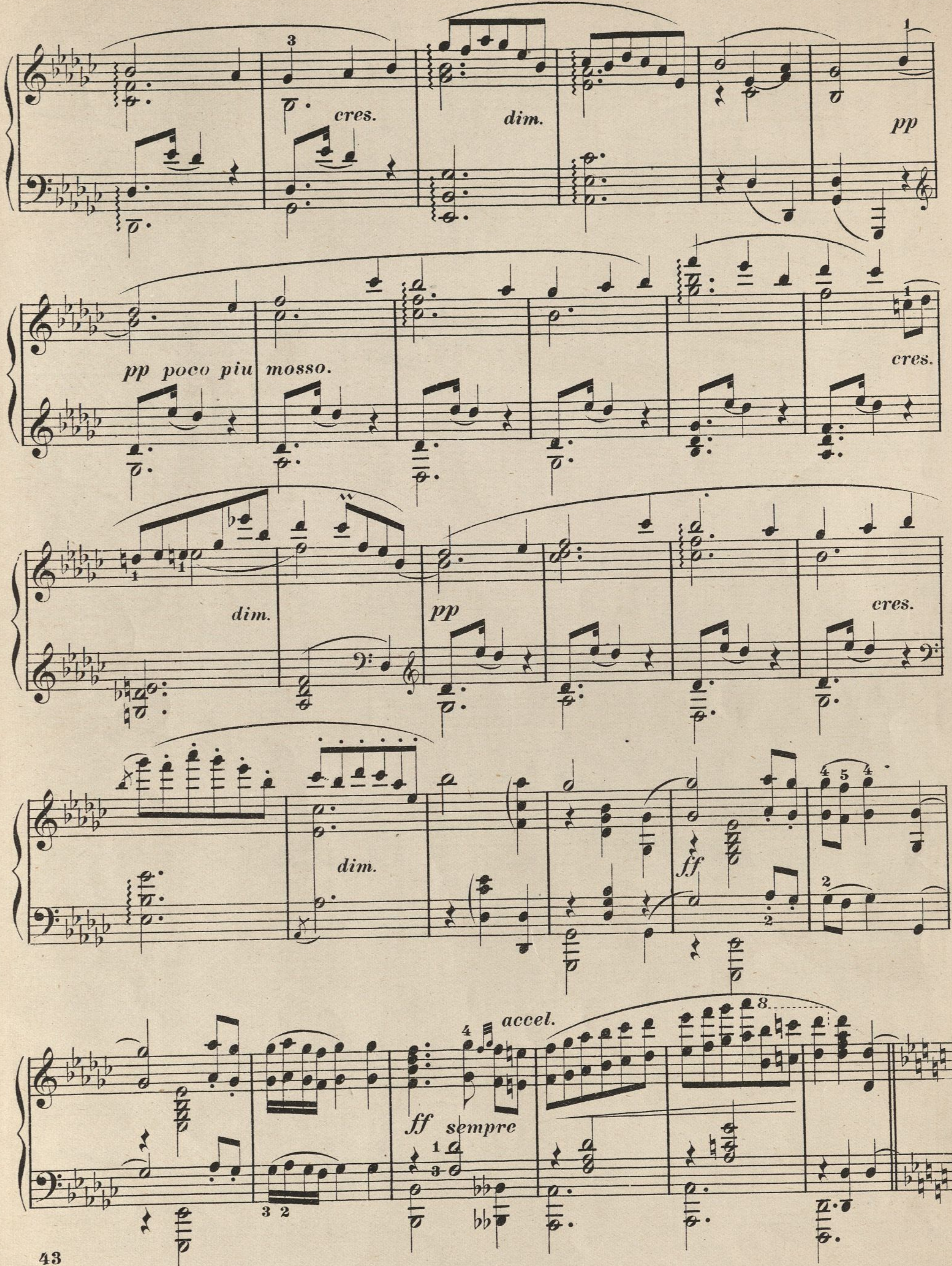
Poco Vivace.

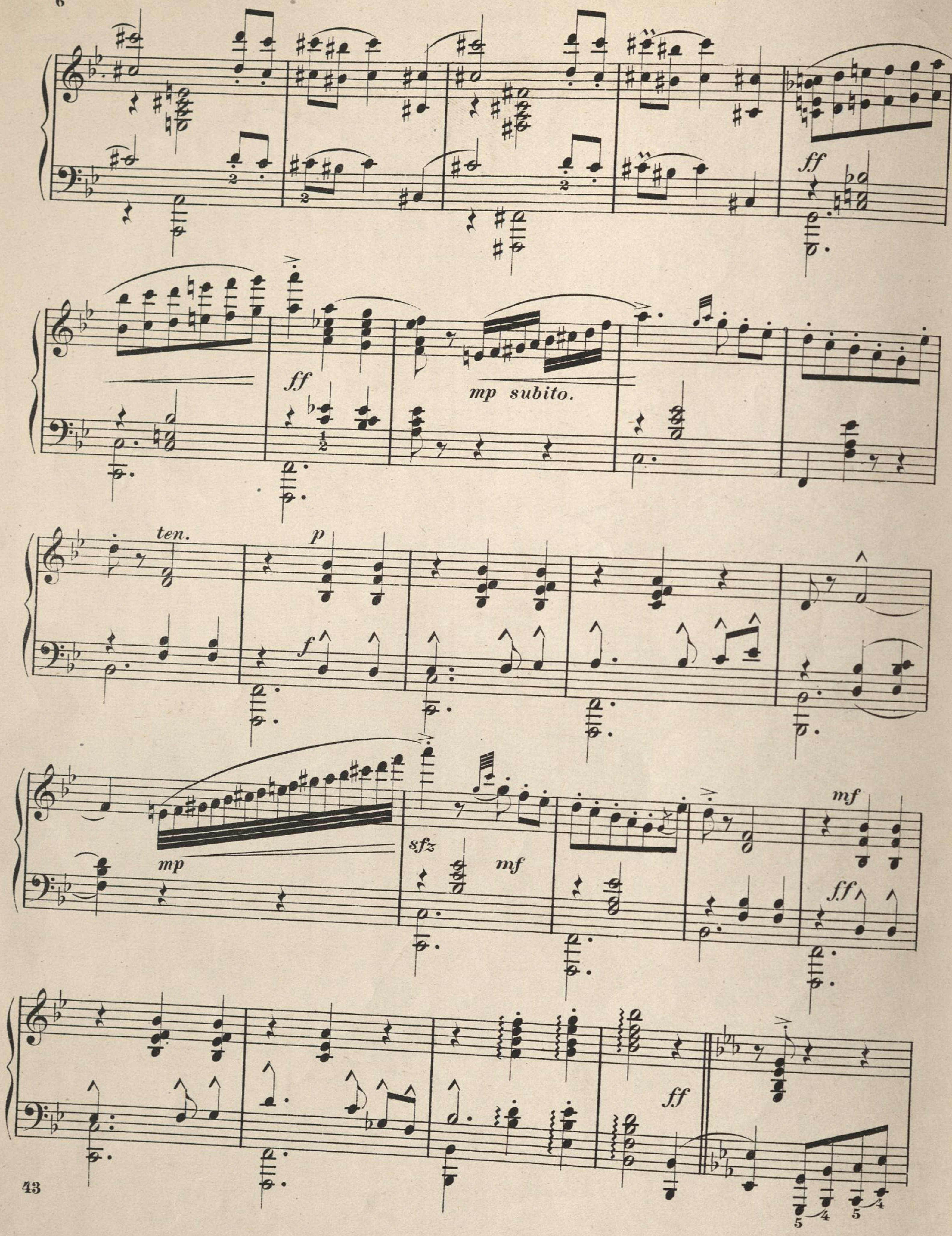


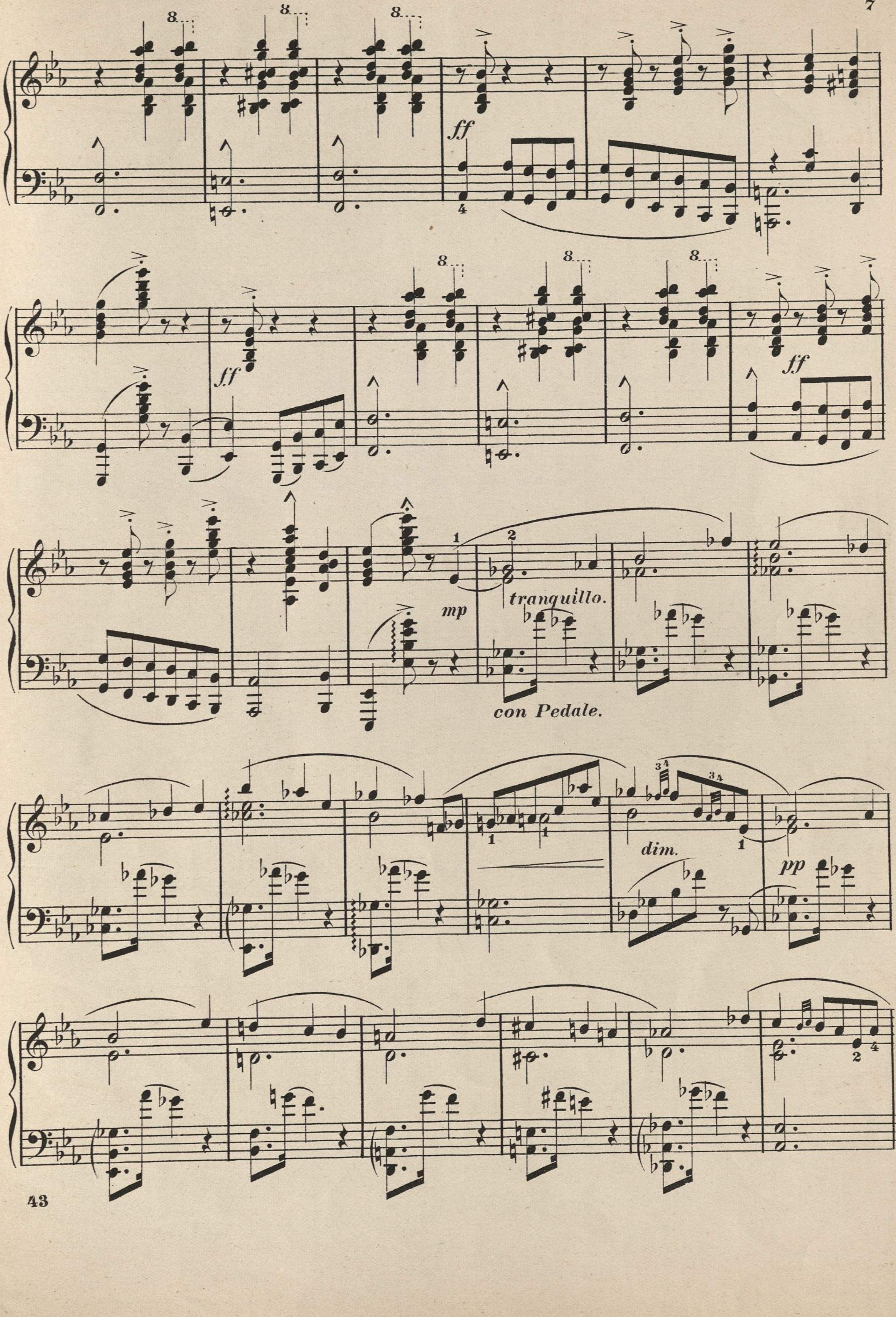

pp subito.
f
ff
cres.
Cadenza.
sfz
sff
velocissimo.
decres.
prestissimo.
a tempo.
mf

144

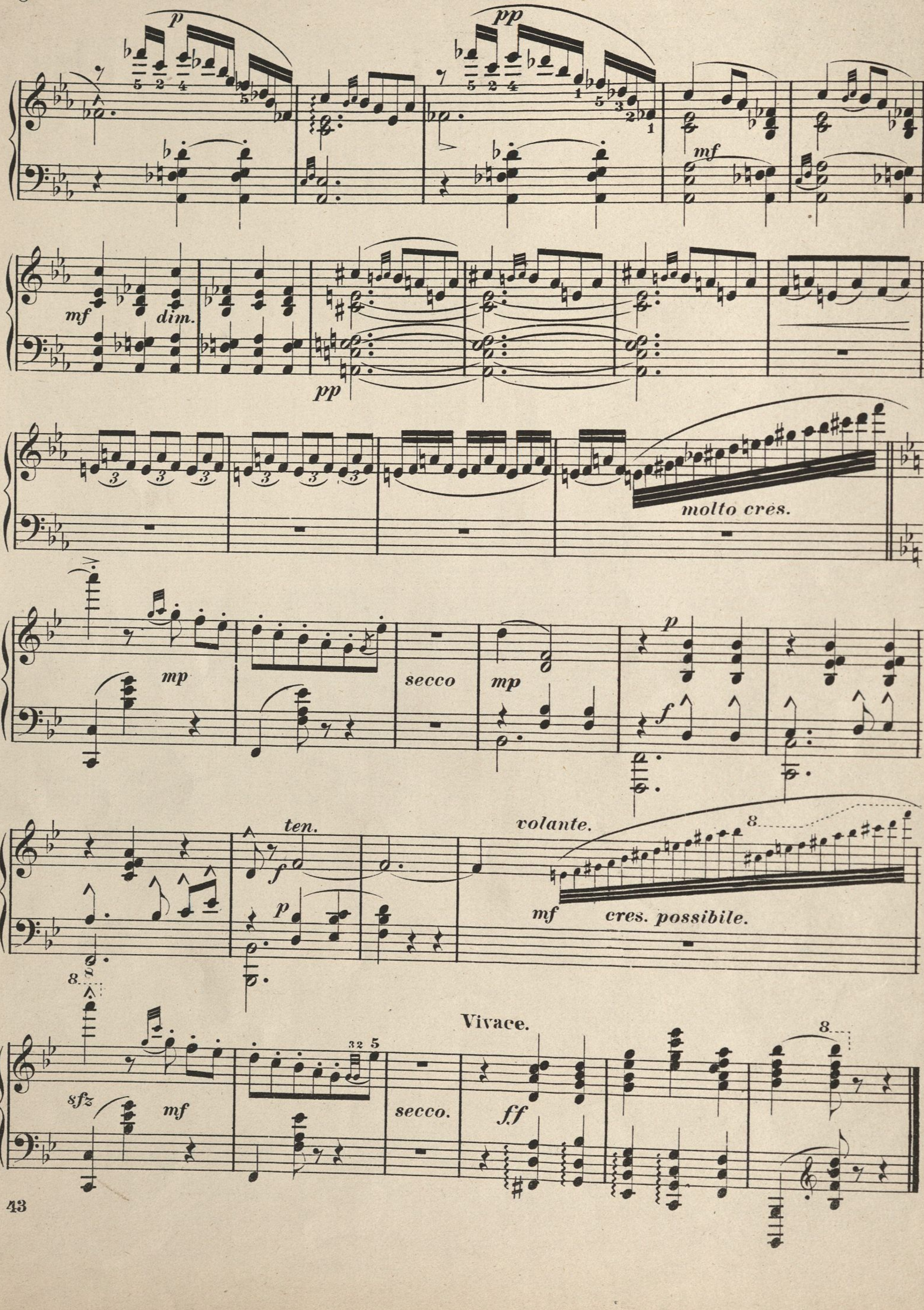

subito.
ten.
p
f
m.d.
m.s.
volante.
cres.
sfz
p subito.
cantando e legato.
dim.
mp


cres.
dim.
pp
pp poco piu mosso.
cres.
dim.
pp
cres.
dim.
ff
accel.
ff sempre


ff
ff
mp subito.
ten.
p
f
mp
sfz
mf
mf
ff
ff


ff
ff
ff
mp
tranquillo.
con Pedale.
dim.
pp

148


p
pp
mf
mf
dim.
pp
molto cres.
mp
secco
mp
p
f
ten.
f
p
volante.
mf
cres. possibile.
8
8
Vivace.
sfz
mf
secco.
ff
8

KUNKEL'S ROYAL EDITION.

SERIES No. 2.

Standard Piano Compositions, with Revisions, Explanatory Text, Ossias, and Careful Fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Ernest R. Kroeger, Theodore Kullak, Louis Koehler, Carl Reinecke, Charles and Jacob Kunkel, and others.

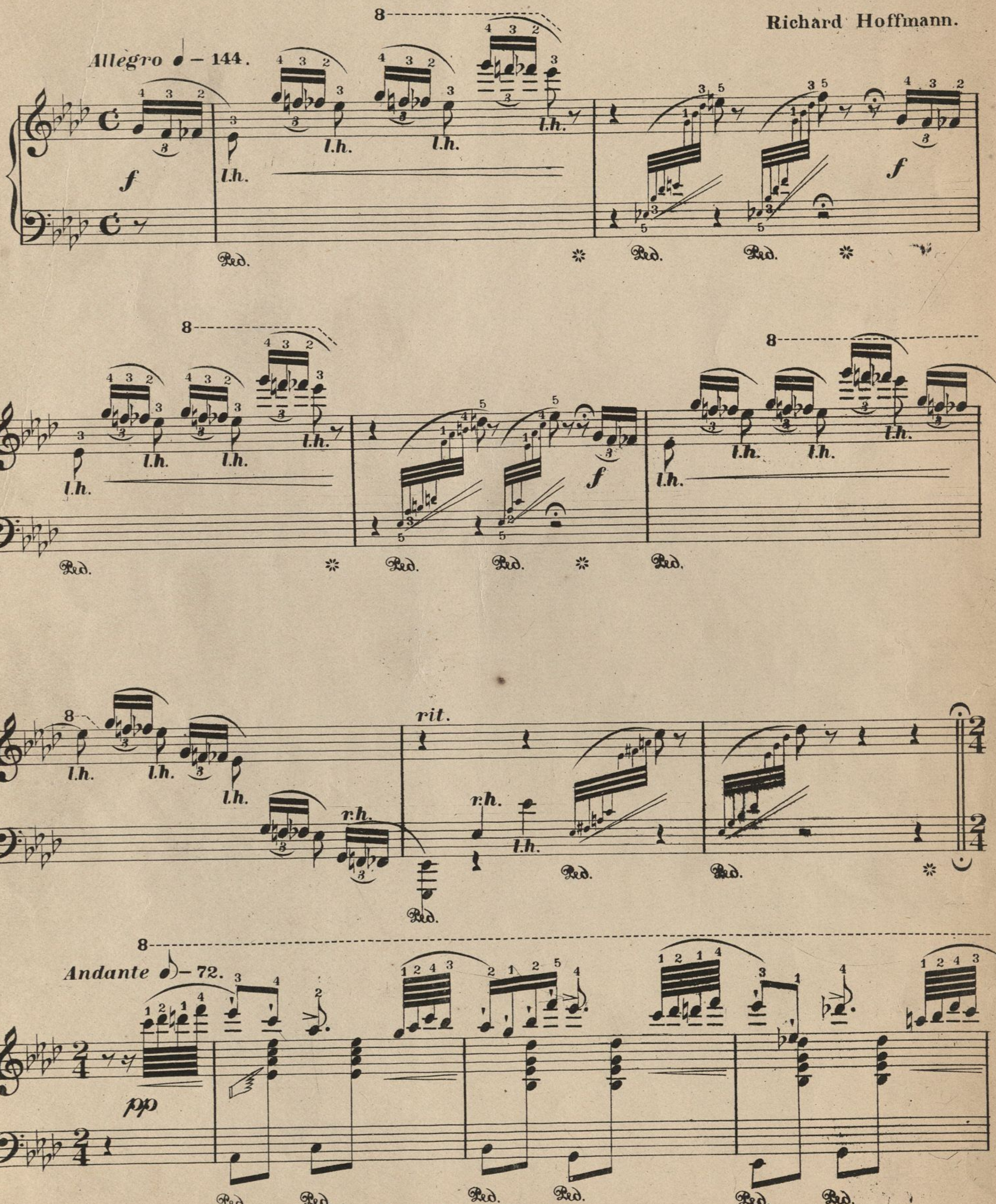
Composer / Title	Price
Ascher, Jos.	
Fanfare Militaire, op. 40	60
Cascade of Roses, op. 80	75
Sans Souci, (Galop de Concert) op. 83	60
La Perle du Nord (Mazurka)	40
Bach, J. S.	
Deux Gavottes Célèbres (in D minor and G minor) Bülow	40
Badarzewska, Thelka.	
Maiden's Prayer	25
Bendel, Franz.	
Mondscheinfahrt, op. 139, No. 3, of *Am Genfer See.*	75
Blumenthal, J.	
La Source, op. 1	60
Boccherini, L.	
Menuet Célèbre	35
Bohm, C.	
A la Valse (Impromptu) op. 301	35
Little Darling Gavotte	35
De Colas, M.	
Chant du Berger	40
De Kontski, Antoine.	
Le Réveil Du Lion, op. 115	1 50
Gavotte, in A minor, op. 311	35
Delibes, Leo.	
Pizzicato (from Ballet, "Sylvia")	35
Valse Lente, (from Ballet, "Sylvia")	60
Doehler, T.	
Bleeding Heart (Nocturne) D flat, op. 24	60
Durand, A.	
Chaconne, op. 62	35
Goldner, Wm.	
Gavotte Mignonne, op. 38	35
Gounod, Charles.	
Marche Funèbre d'une Marionette	35
Gruenfeld, A.	
Persischer Marsch (J. Strauss)	75
Hervey, L. M.	
Feast of Roses	50
Hoffmann, R.	
La Gazelle	50
Hollænder, G.	
Spinnerlied, op. 3	60
Huenten, F.	
La Rose, op. 26 (Ada to Alexis) Variations	75
Hummel, I. N.	
Rondo Célèbre in C, op. 52	35
Jungmann, A.	
Heimweh, op. 117 (Longing for Home)	35
Feu Follet, op. 217, No. 3 (Will-o'-the-Wisp)	35
Ketterer, E.	
L'Argentine, op. 21 (Silver Thistle)	75
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Lange, G.	
Pure as Snow—Enlarged edition, op. 31	60
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Merkel, G.	
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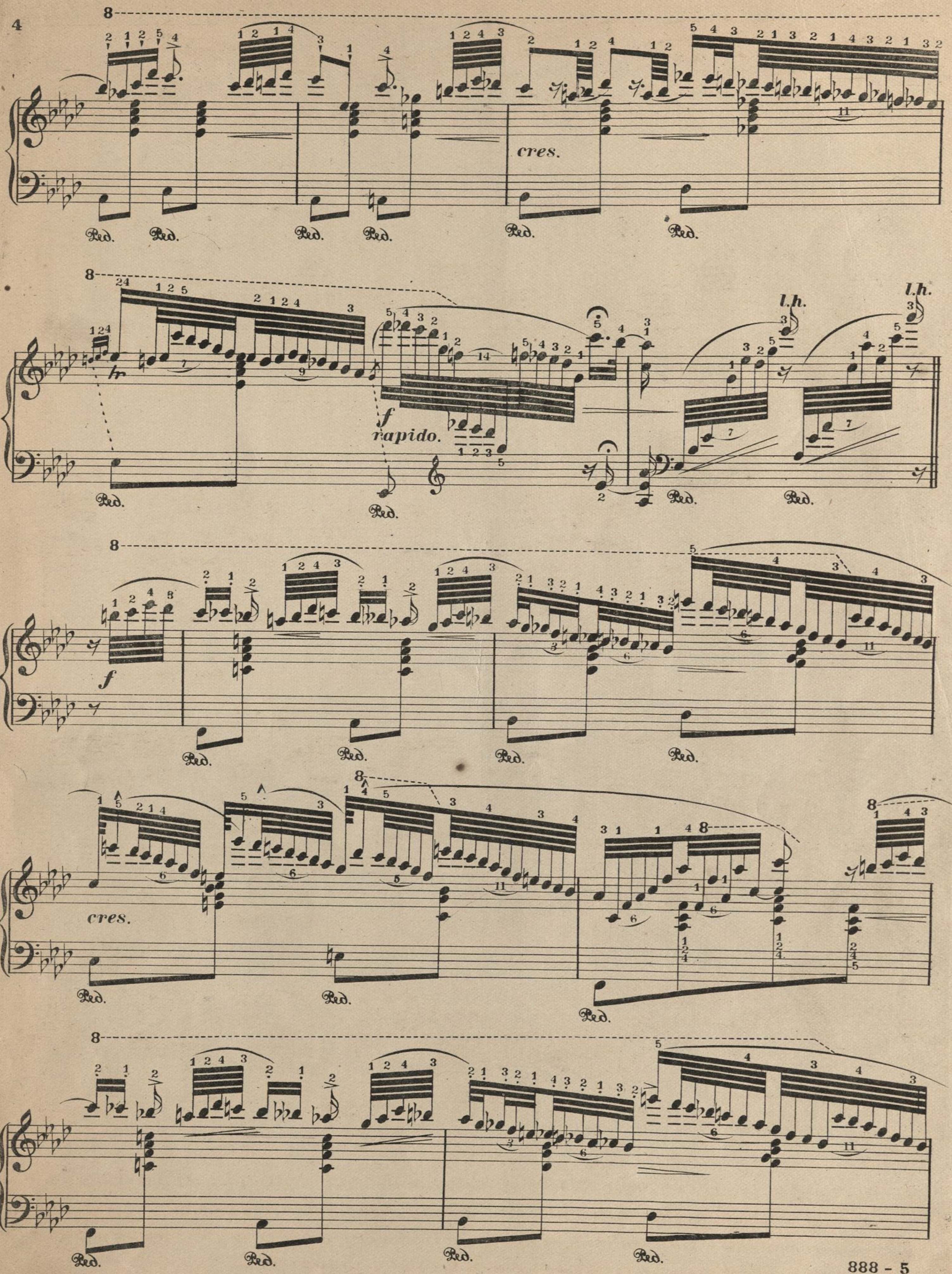
LA GAZELLE.
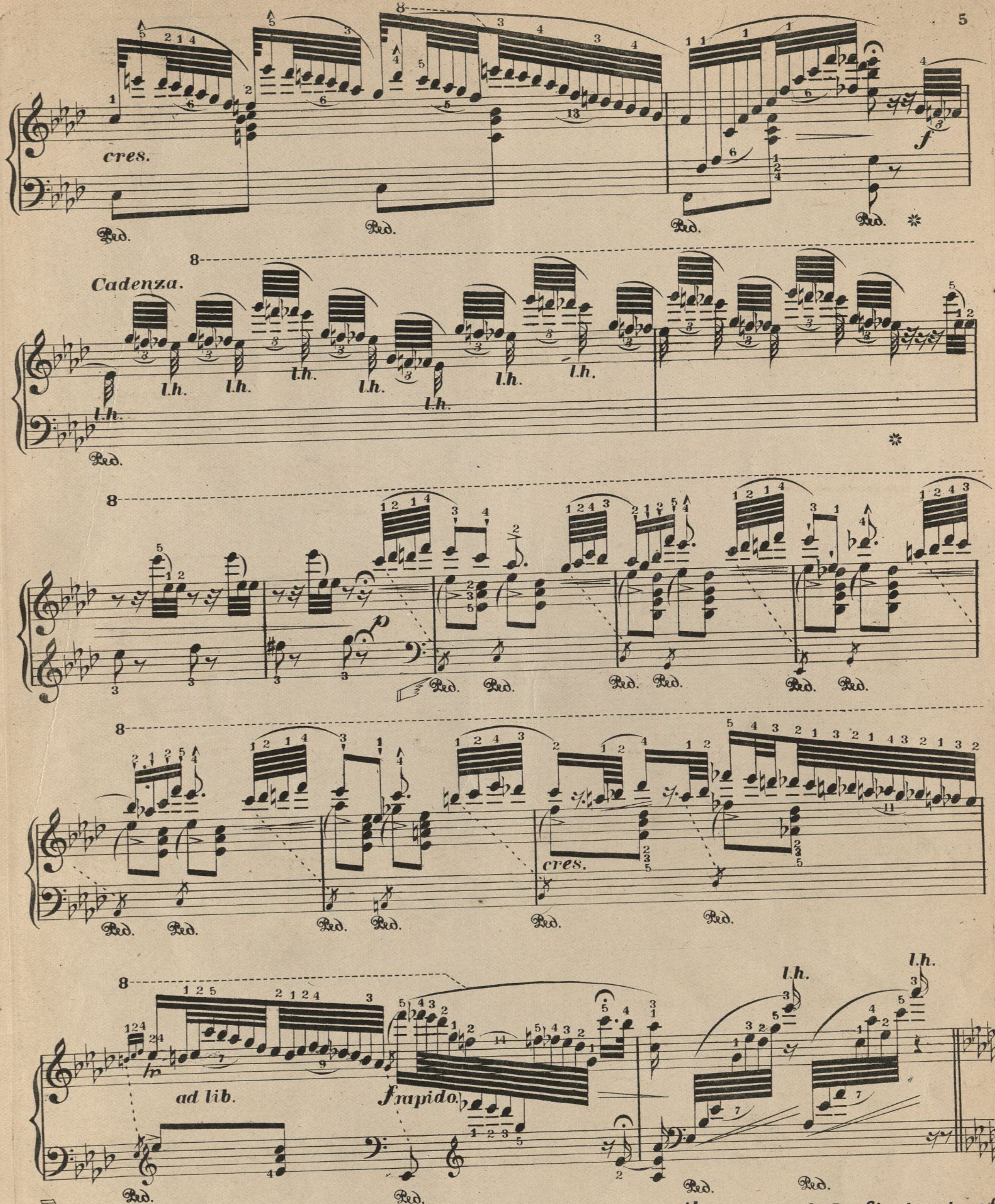
ANDANTE ELEGANTE.

Richard Hoffmann.



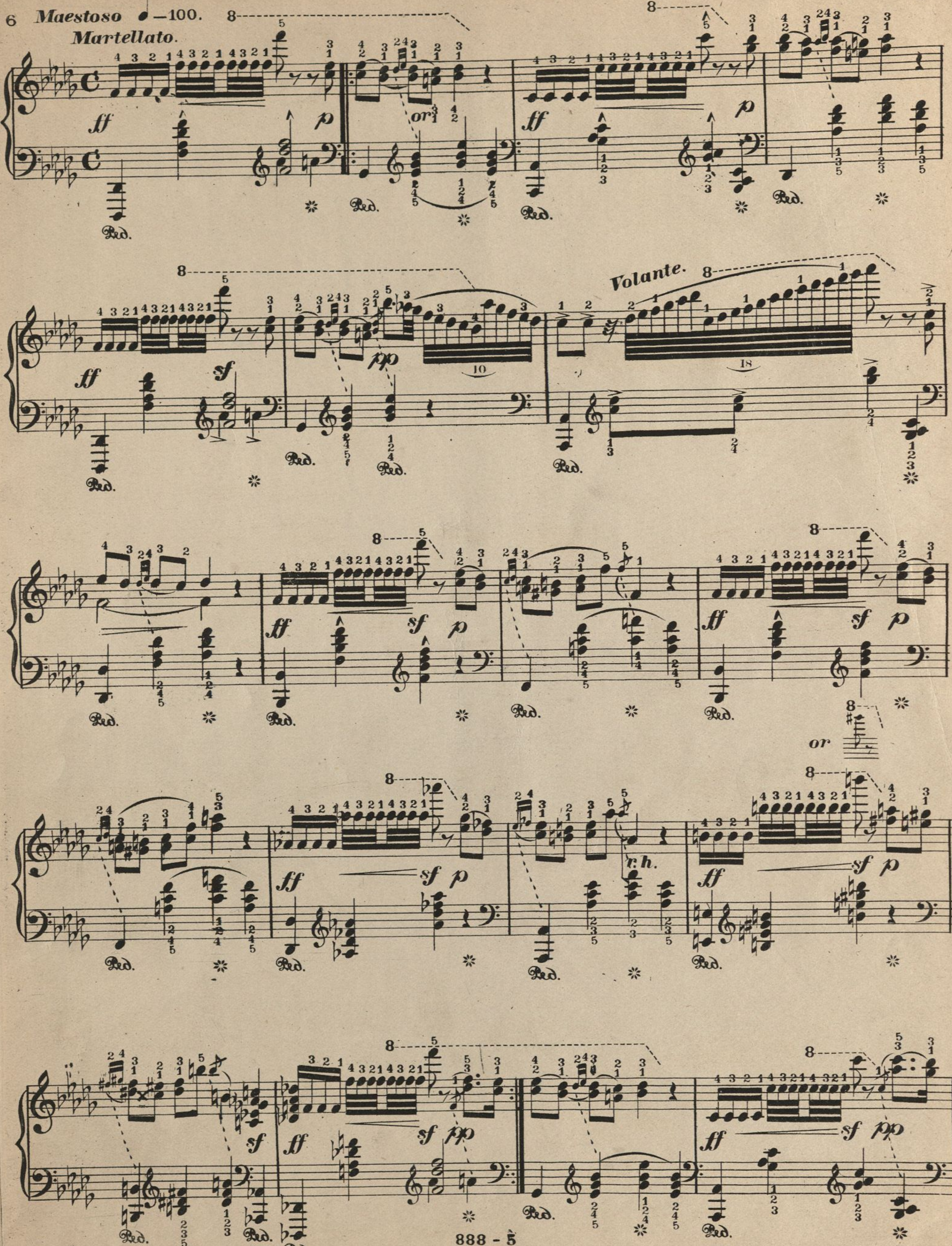
The 8va -- does not affect the chords of the left hand.

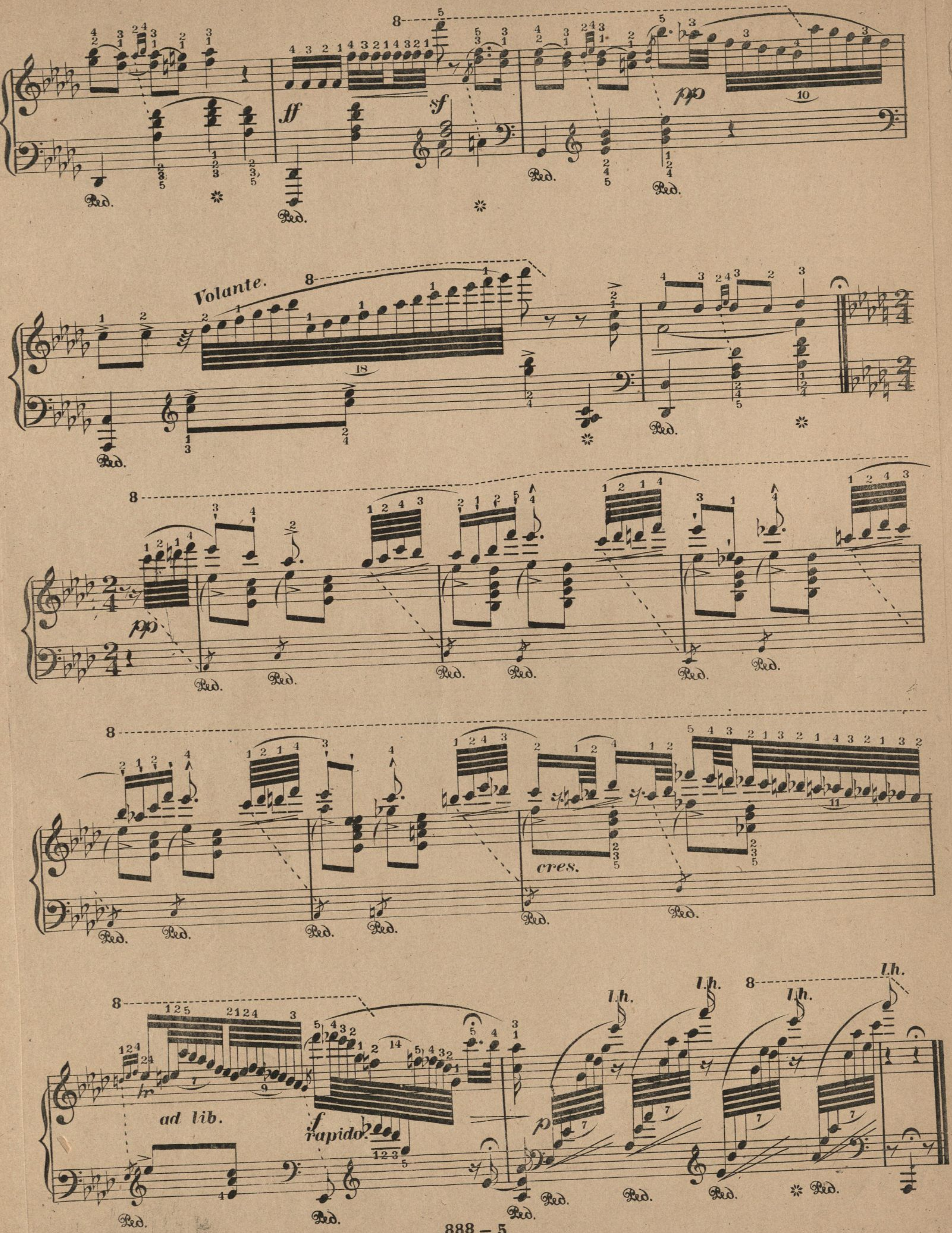

cres.
rapido.
l.h.
l.h.
cres.
Ped.



In order not to interrupt the melodic flow between the 64th notes and the first note of the next measure following, the grace notes in the bass should be struck with the first note of the group as marked. Anticipations of this kind frequently occur in the best piano works.

This piece is one of seven that appeared in Kunkel's Musical Review for January 1887.


Maestoso ♩ = 100.
Martellato.
Volante.
or
r.h.


Volante.
cres.
ad lib.
rapido
l.h.

What Competent Critics Say of Kunkel's Royal Edition.

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156 Tremont St., Boston, Sept. 15, 1886.

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Yours sincerely,

LOUIS MAAS.

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E. R. KROEGER.

St. Louis, Mo., Sept. 9, 1886.

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Yours very truly,

ERNEST R. KROEGER.

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Yours truly,

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New York, Aug. 25, 1886.

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Yours truly,

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St. Louis, Sept. 5, 1886.

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WILLIAM MASON.

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Gentlemen:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

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EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

Farmington, Conn.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

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Fort Scott, Kan., March 27th, 1888.

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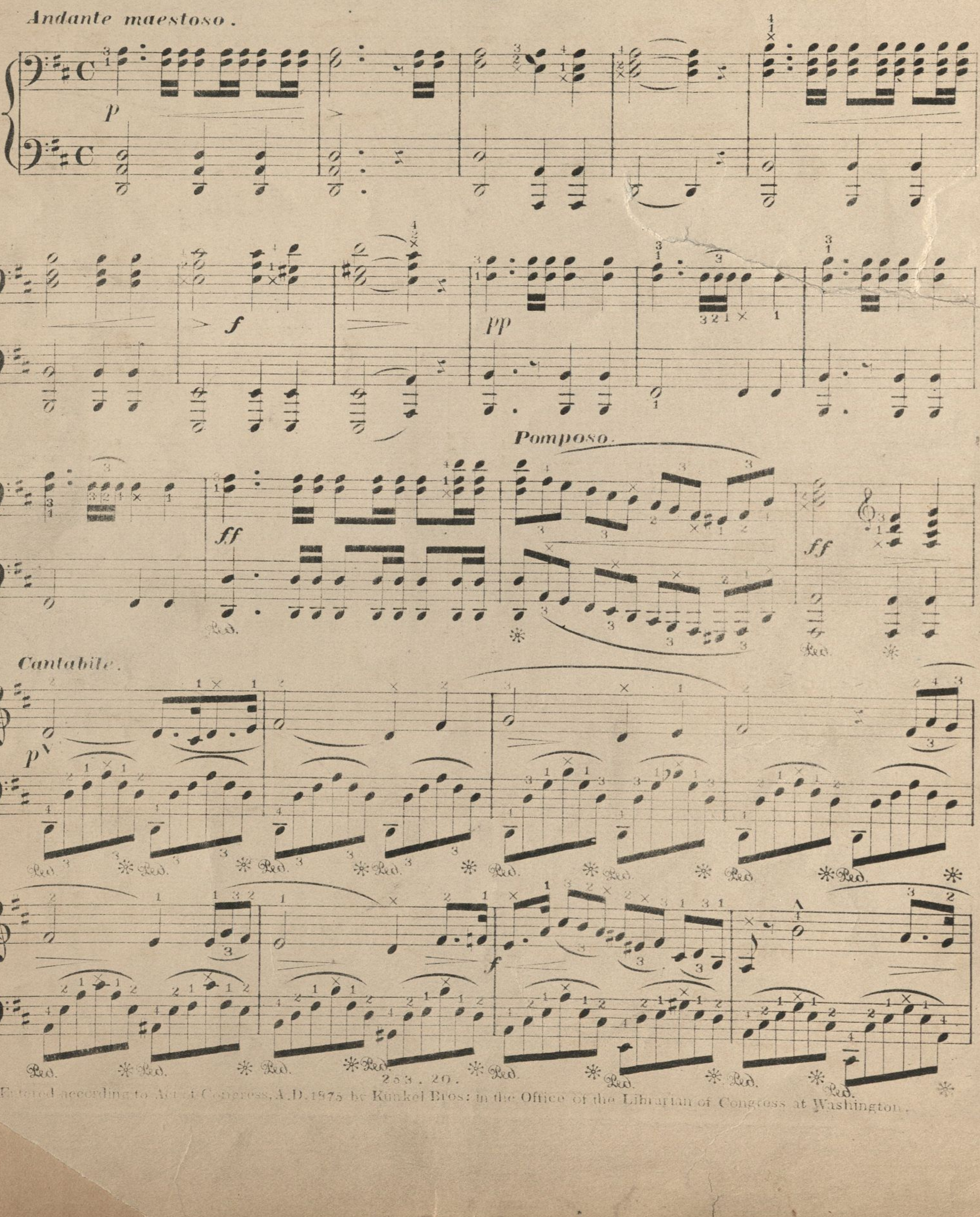
DICHTER und BAUER.

POET AND PEASANT.

(F. von SUPPE.)

OVERTURE. **CLAUDE MELNOTTE.**

SECONDO.



DICHTER und BAUER.

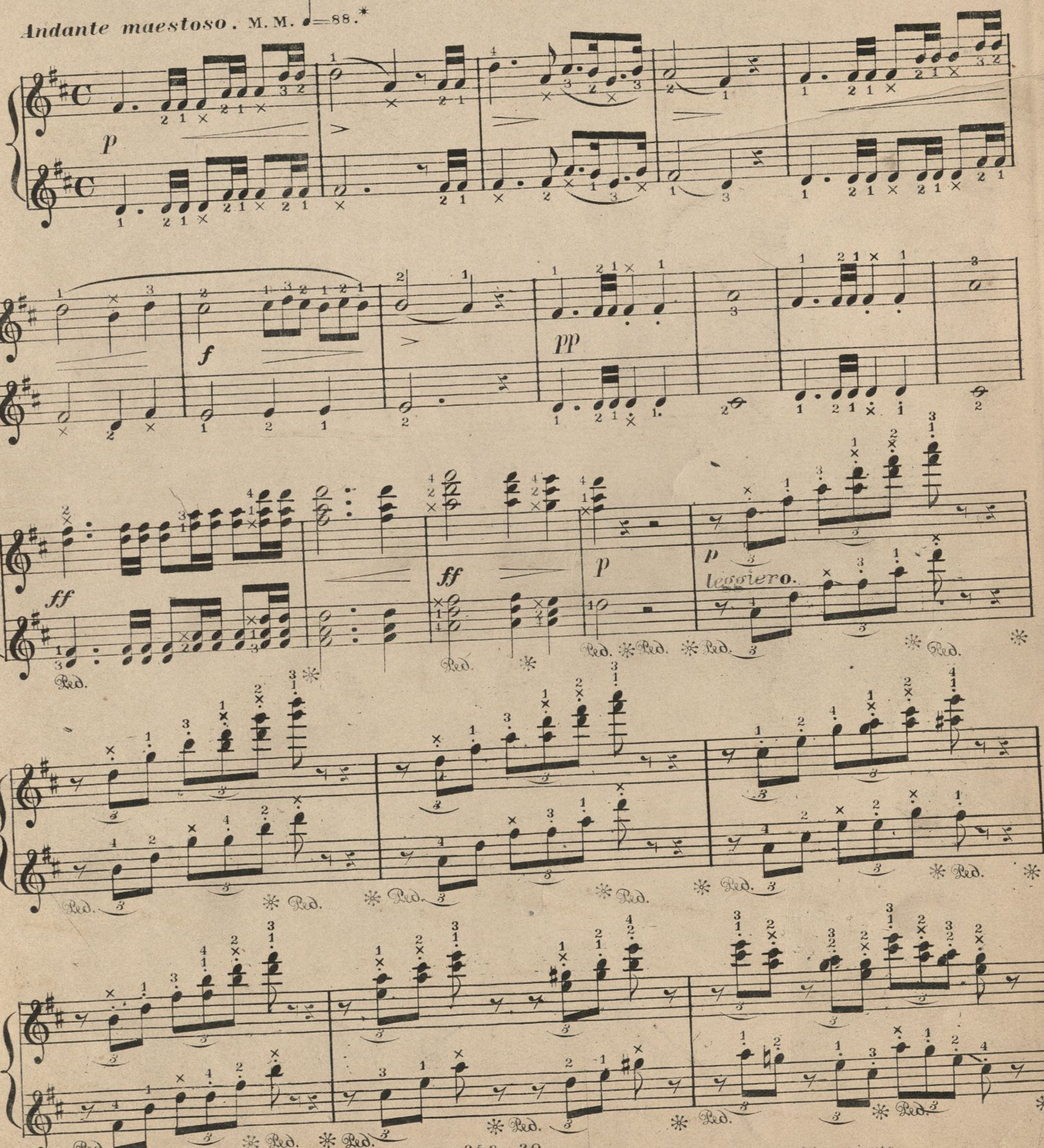
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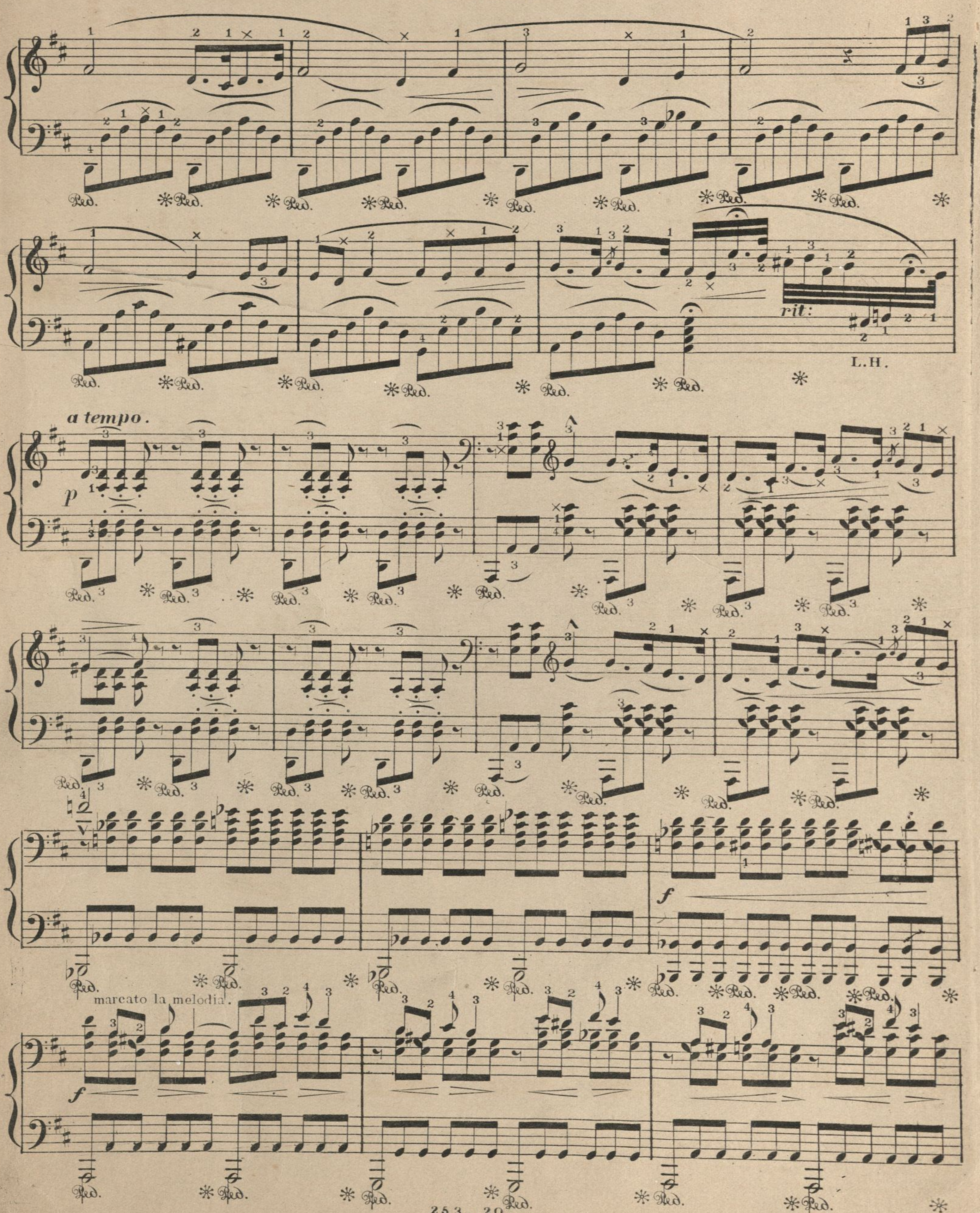
CLAUDE MELNOTTE.

OVERTURE.

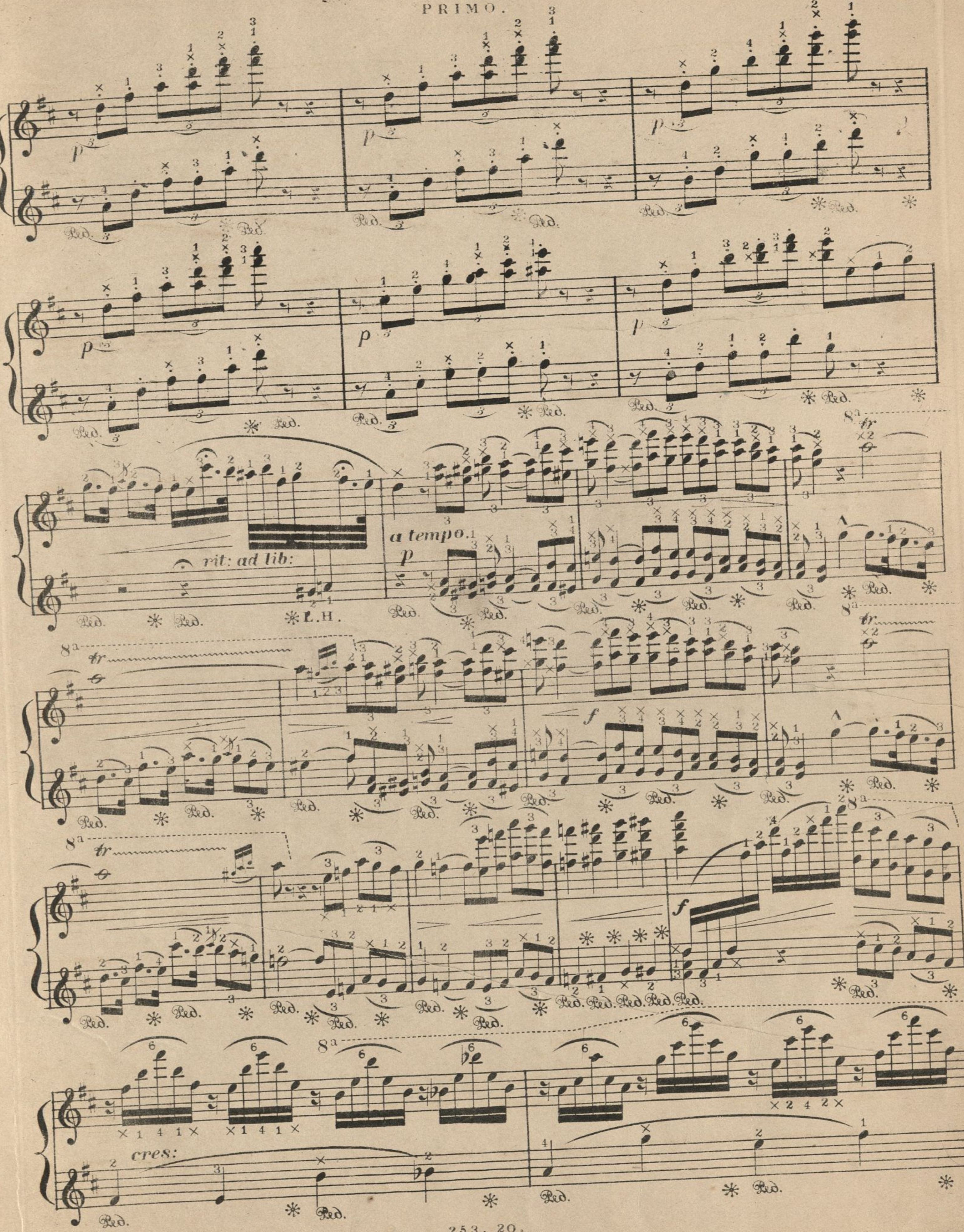
PRIMO.

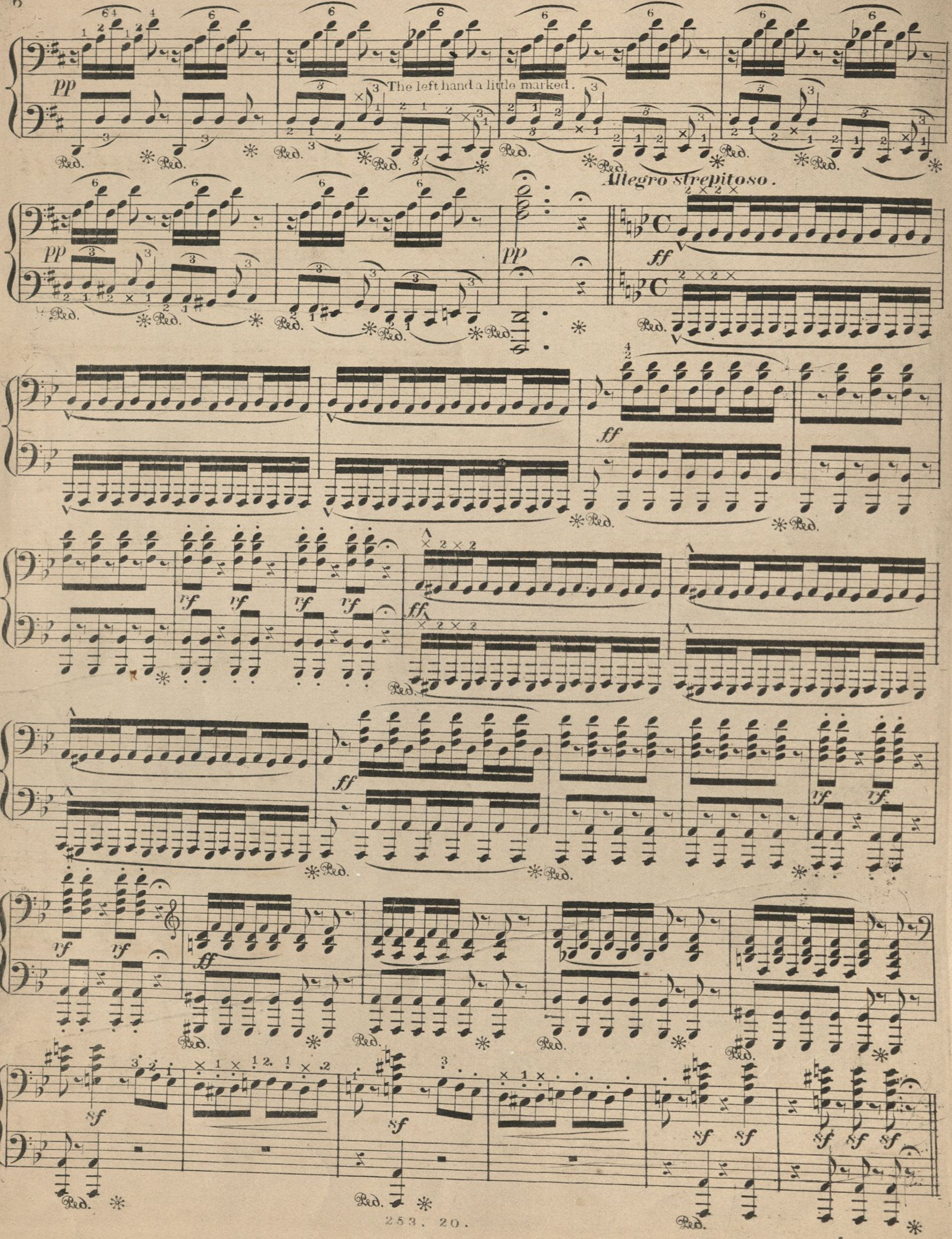


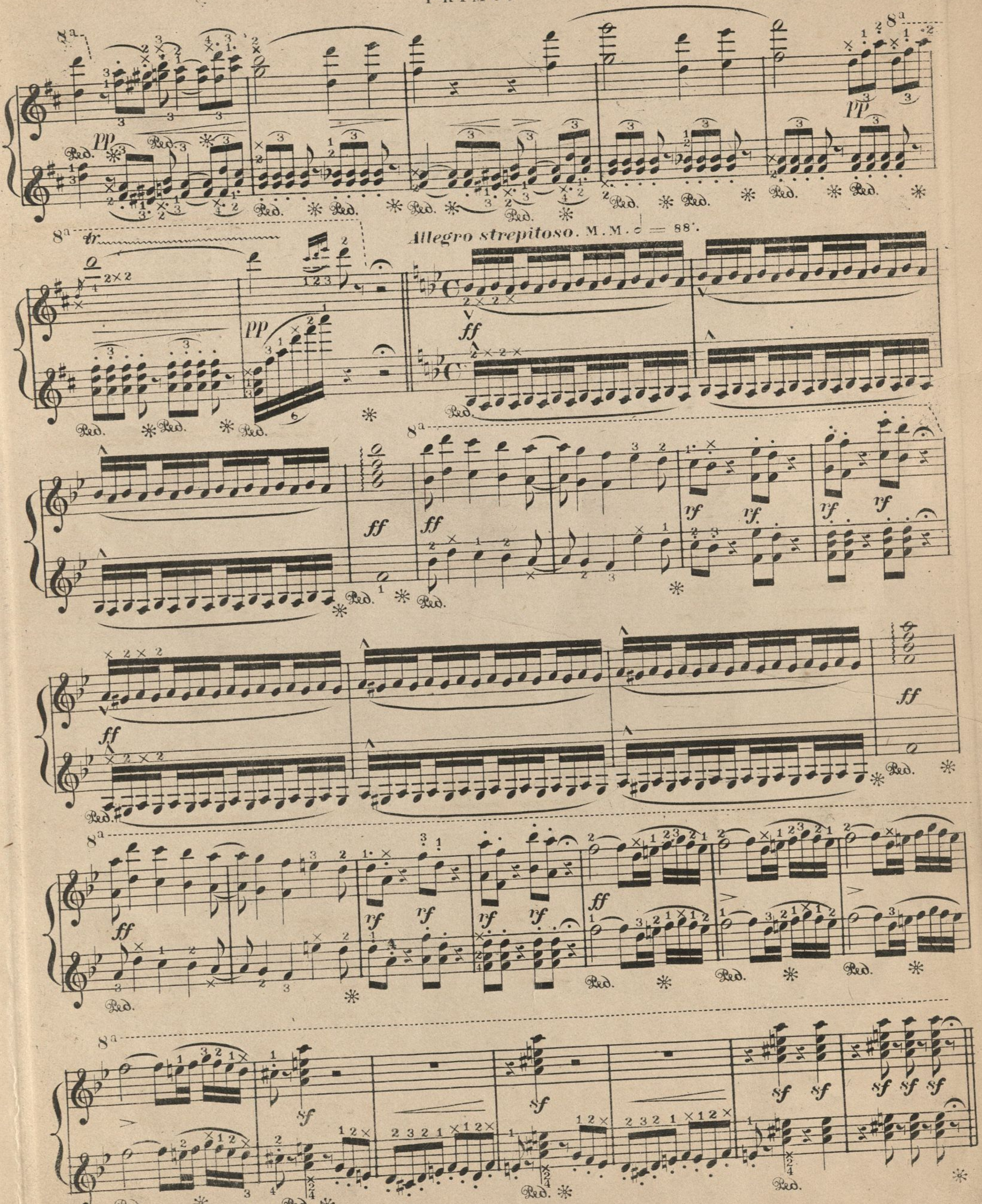
* Explanation of M.M. — The figures after the note indicate the number of notes of the same value to be played in a minute.



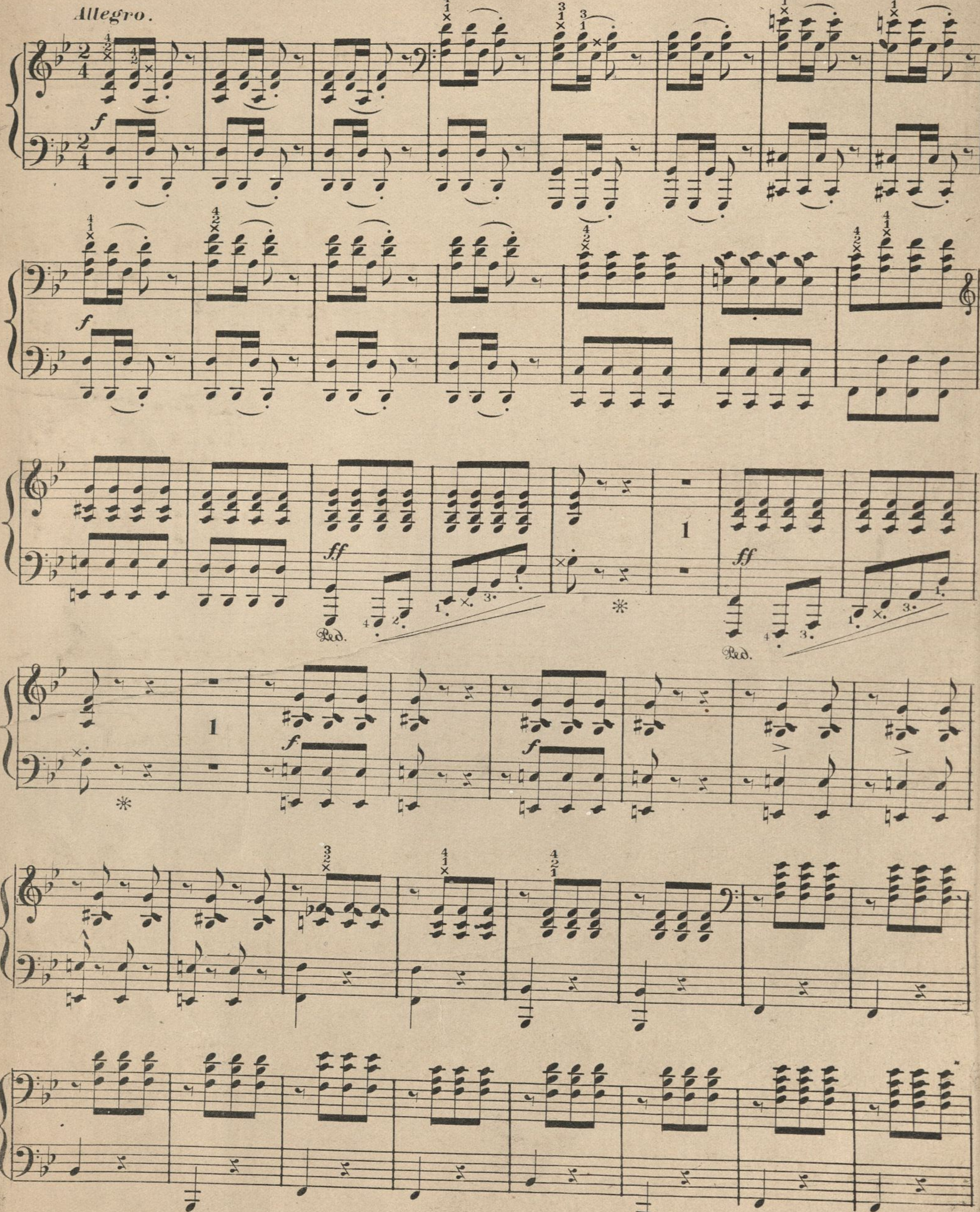
a tempo.
rit:
L.H.
marcato la melodia.
Ped.

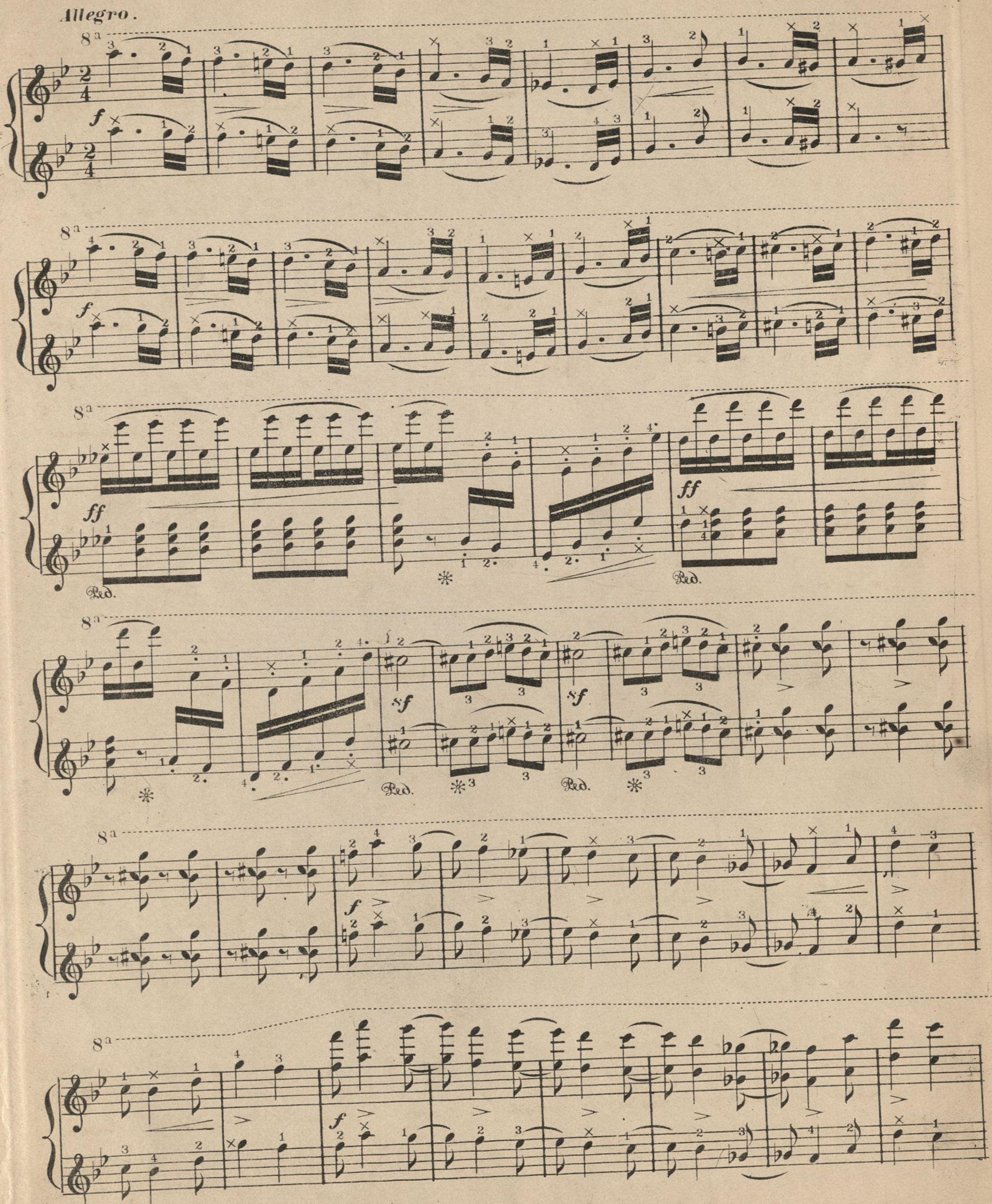

p
rit: ad lib:
a tempo.
L.H.
f
cres:
8a
tr
Ped.


The left hand a little marked.
Allegro strepitoso.

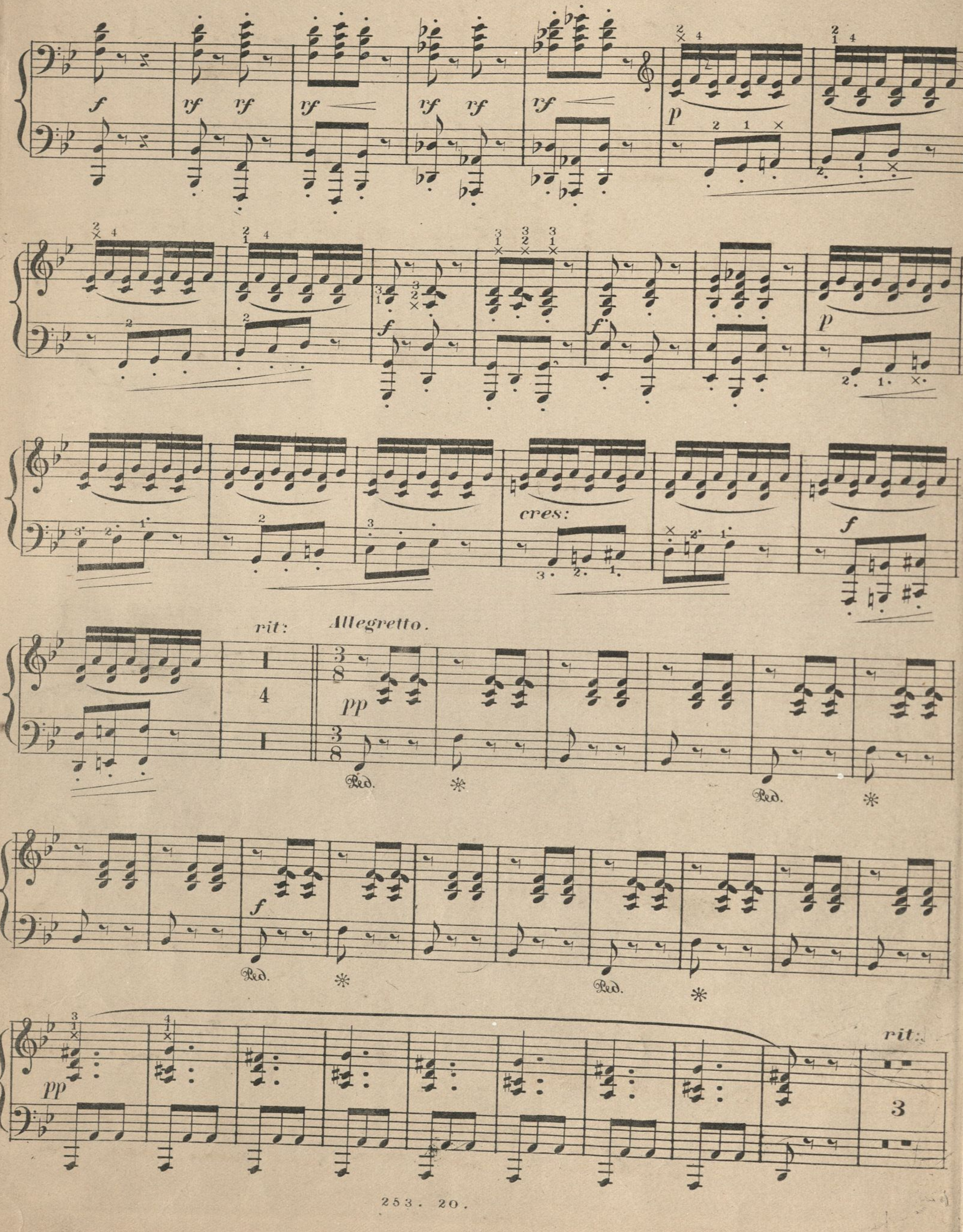

Allegro strepitoso. M.M. 𝅗𝅥 = 88.

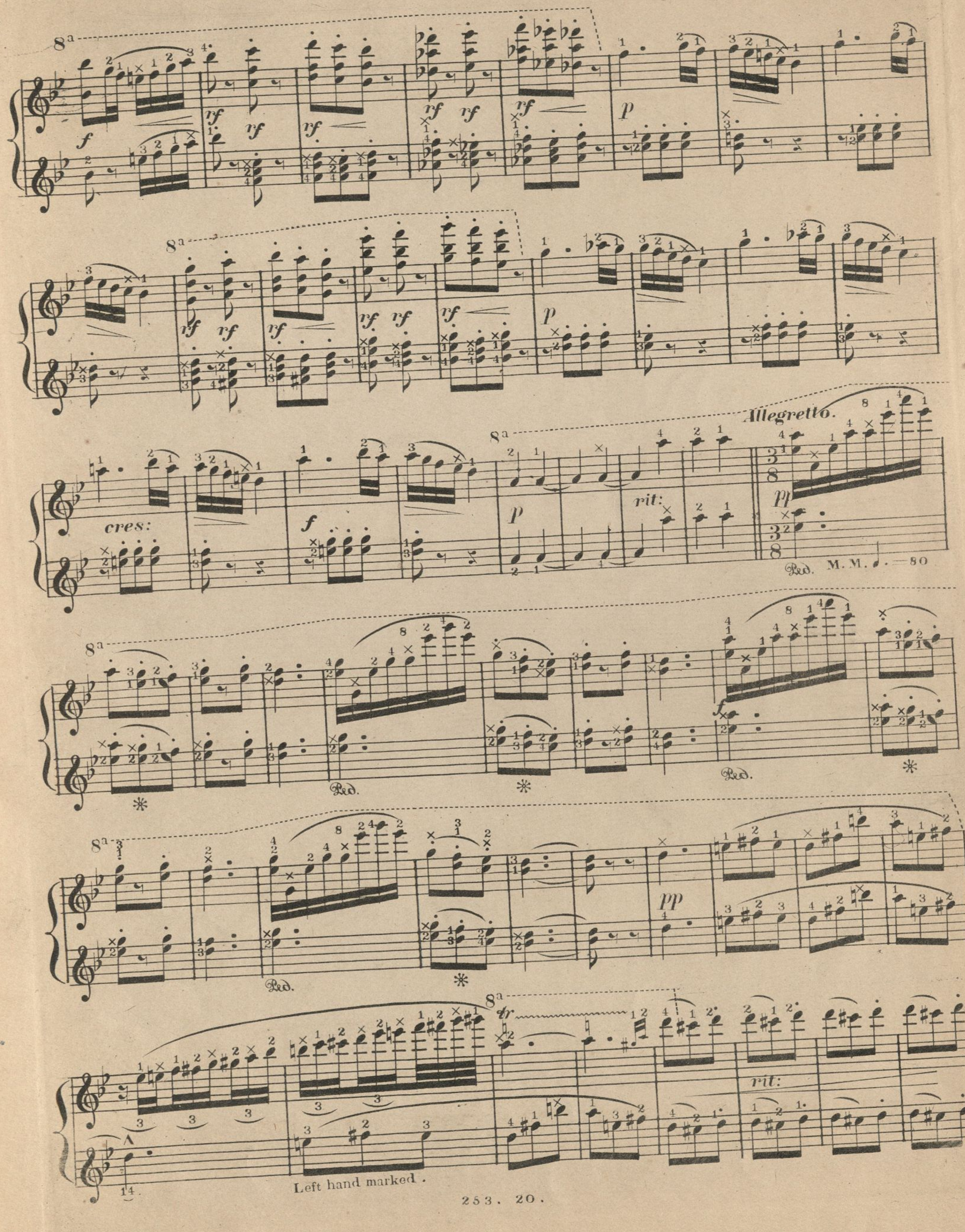
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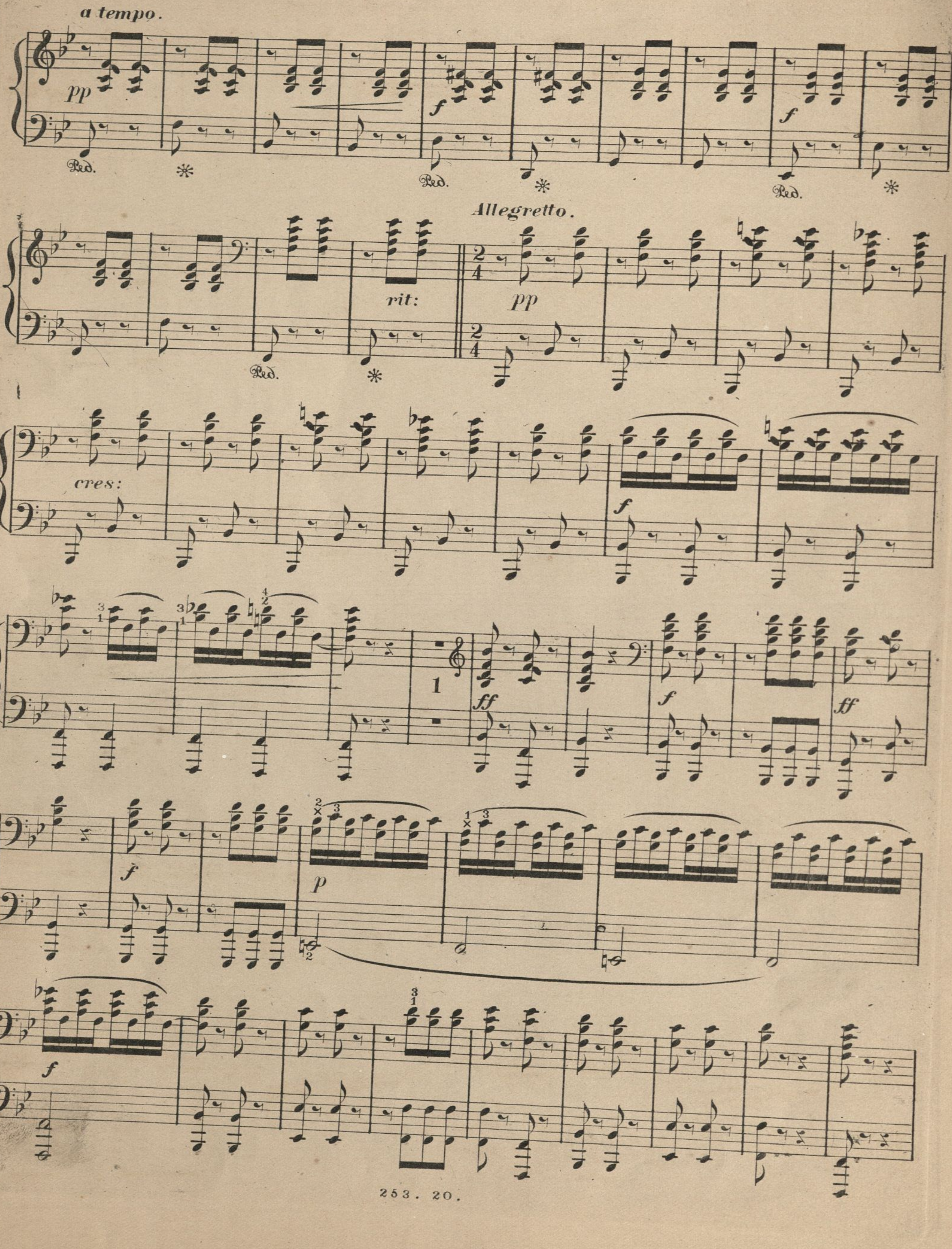


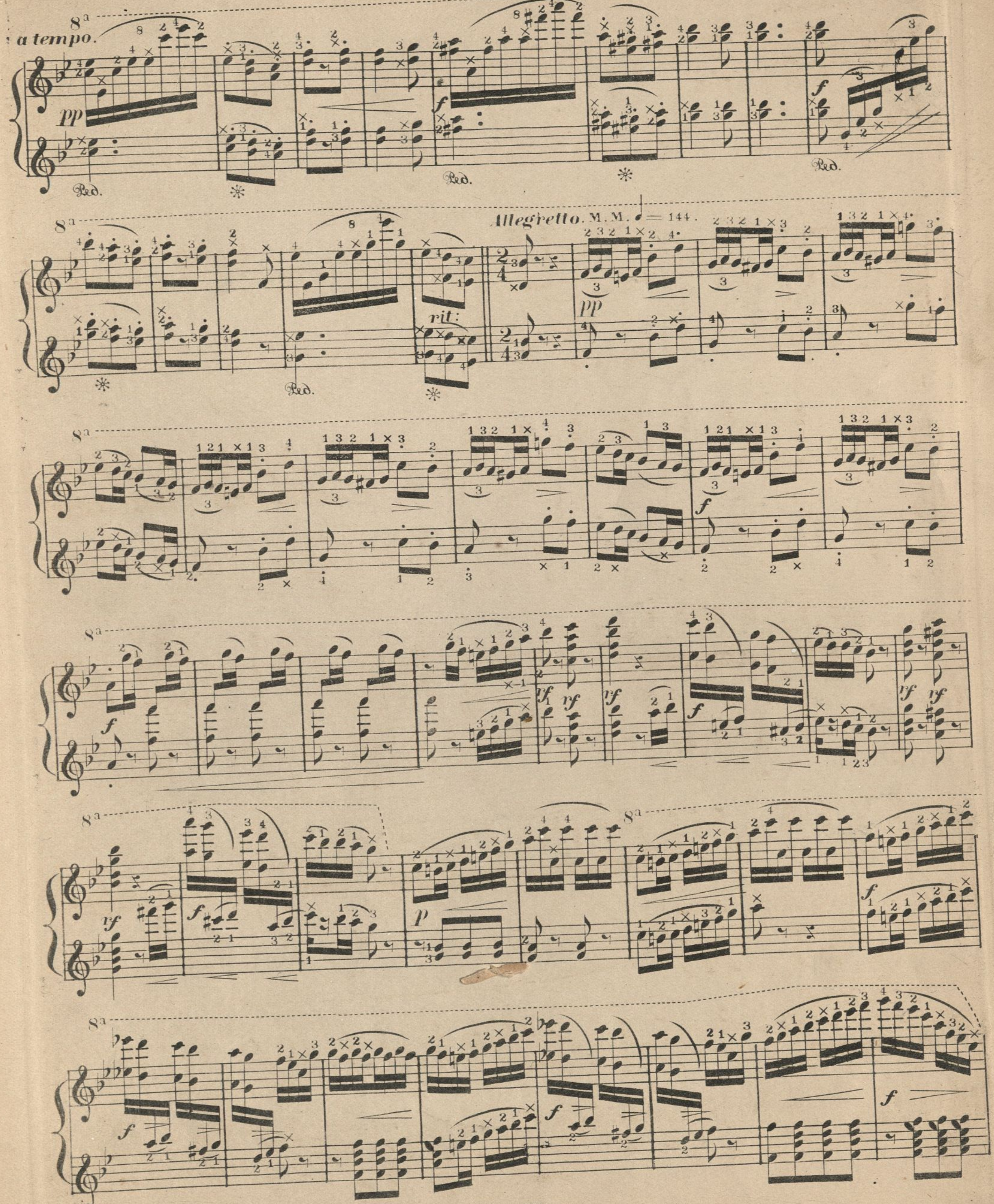

Allegro.
8a
f
ff
sf
Ped.

168

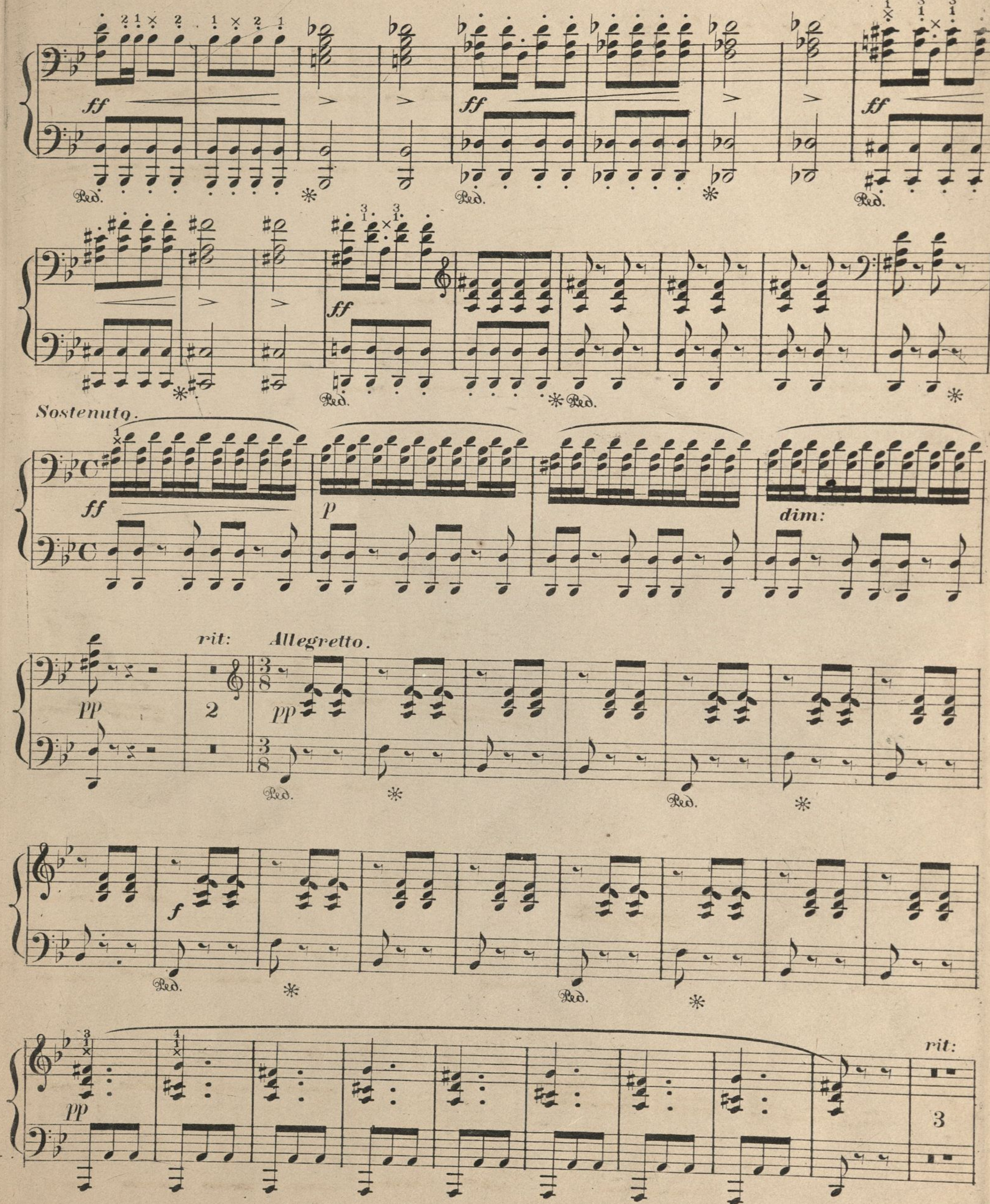


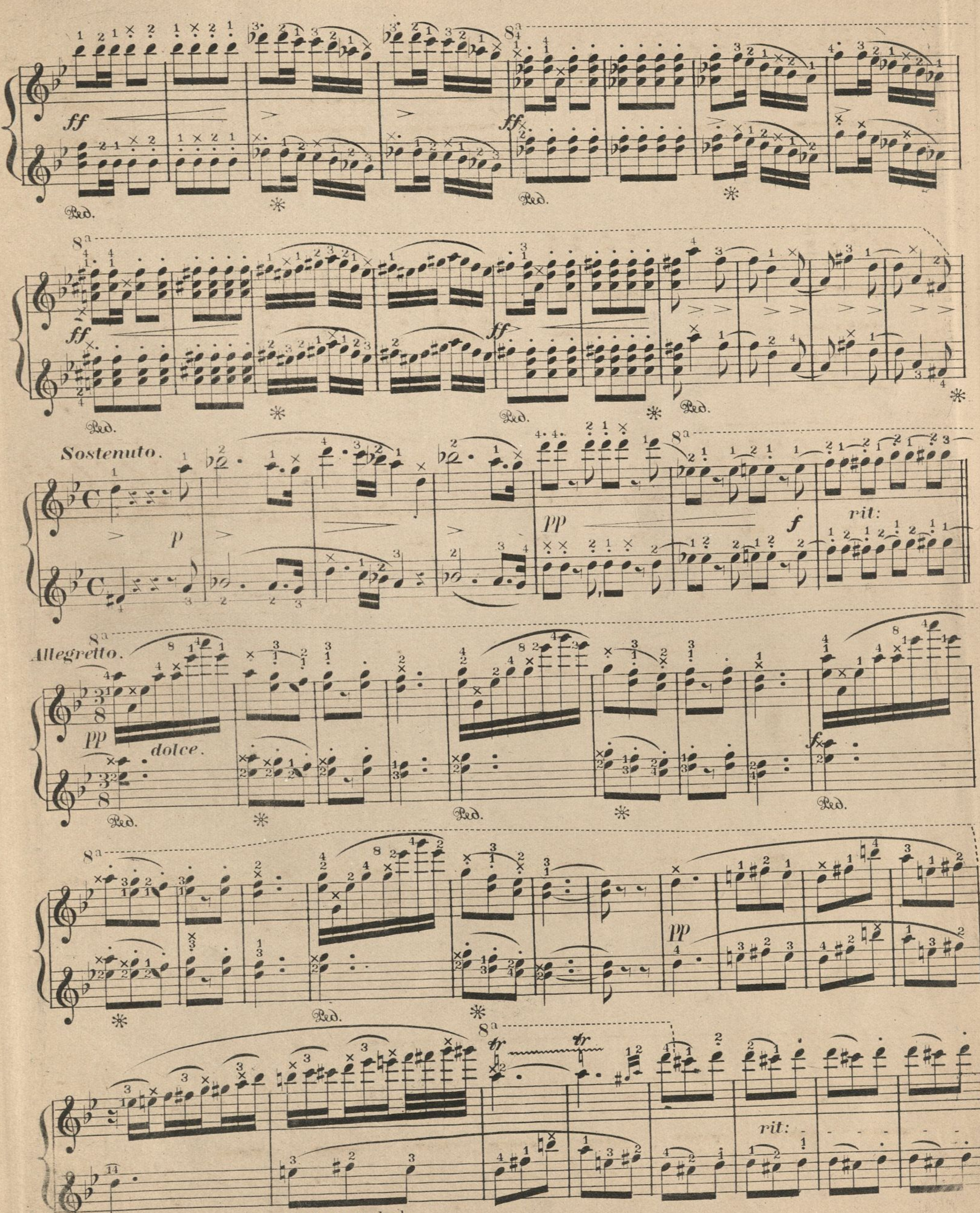

8a
rf
p
cres:
f
rit:
Allegretto.
pp
Ped.
M.M.
tr
Left hand marked.

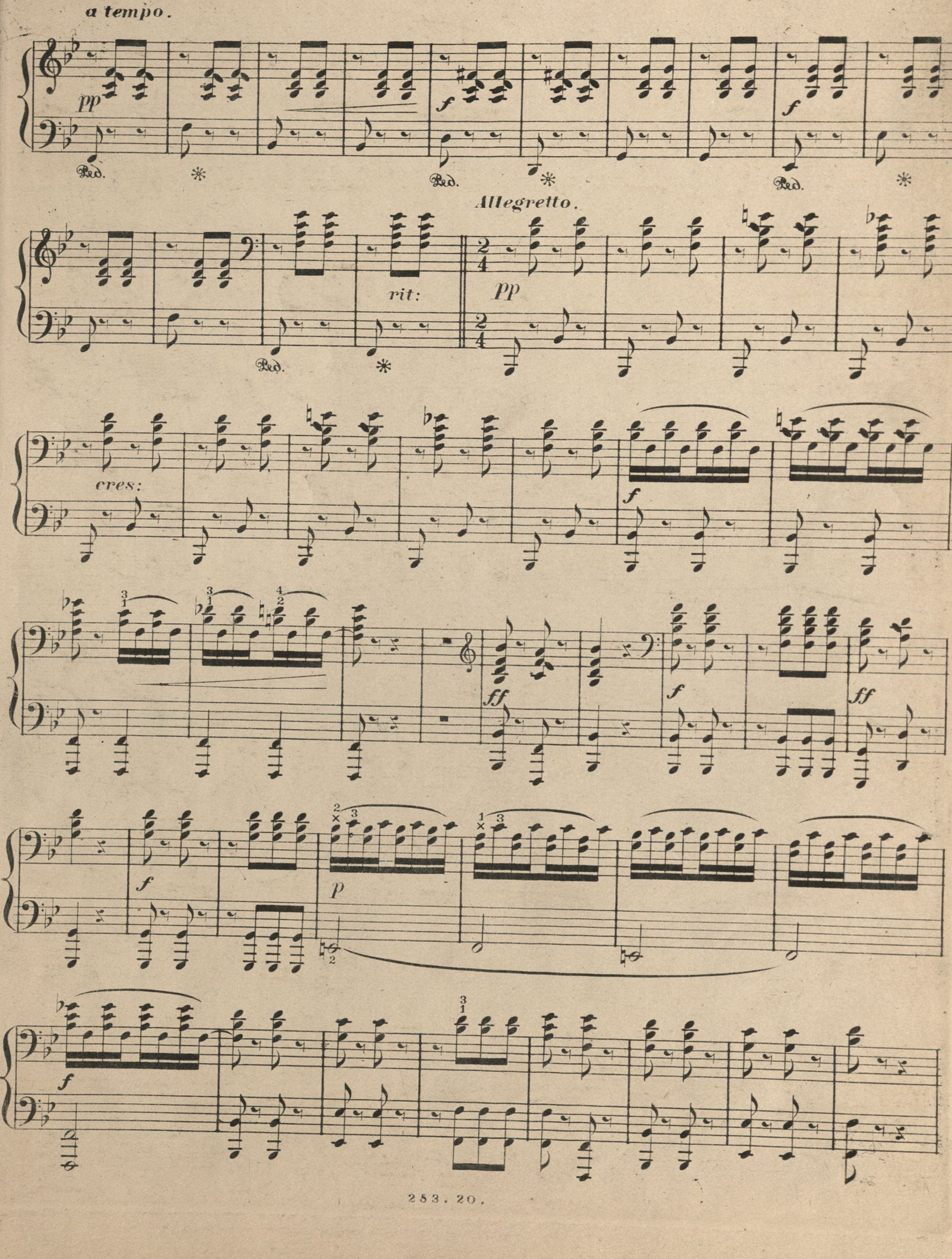

a tempo.
pp
Ped.
f
Allegretto.
rit:
cres:
ff
p

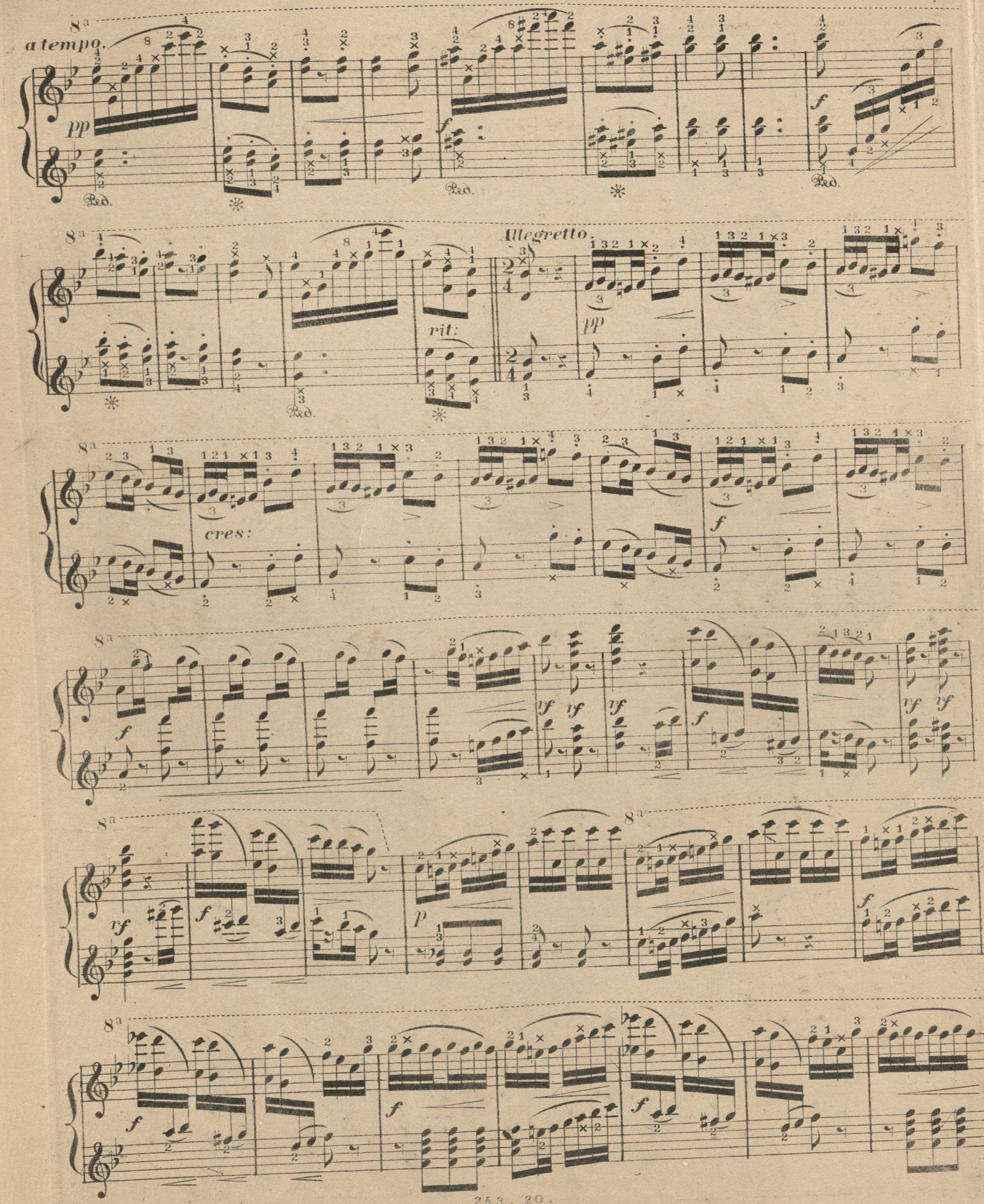

a tempo.
Allegretto. M.M. ♩= 144.
rit:

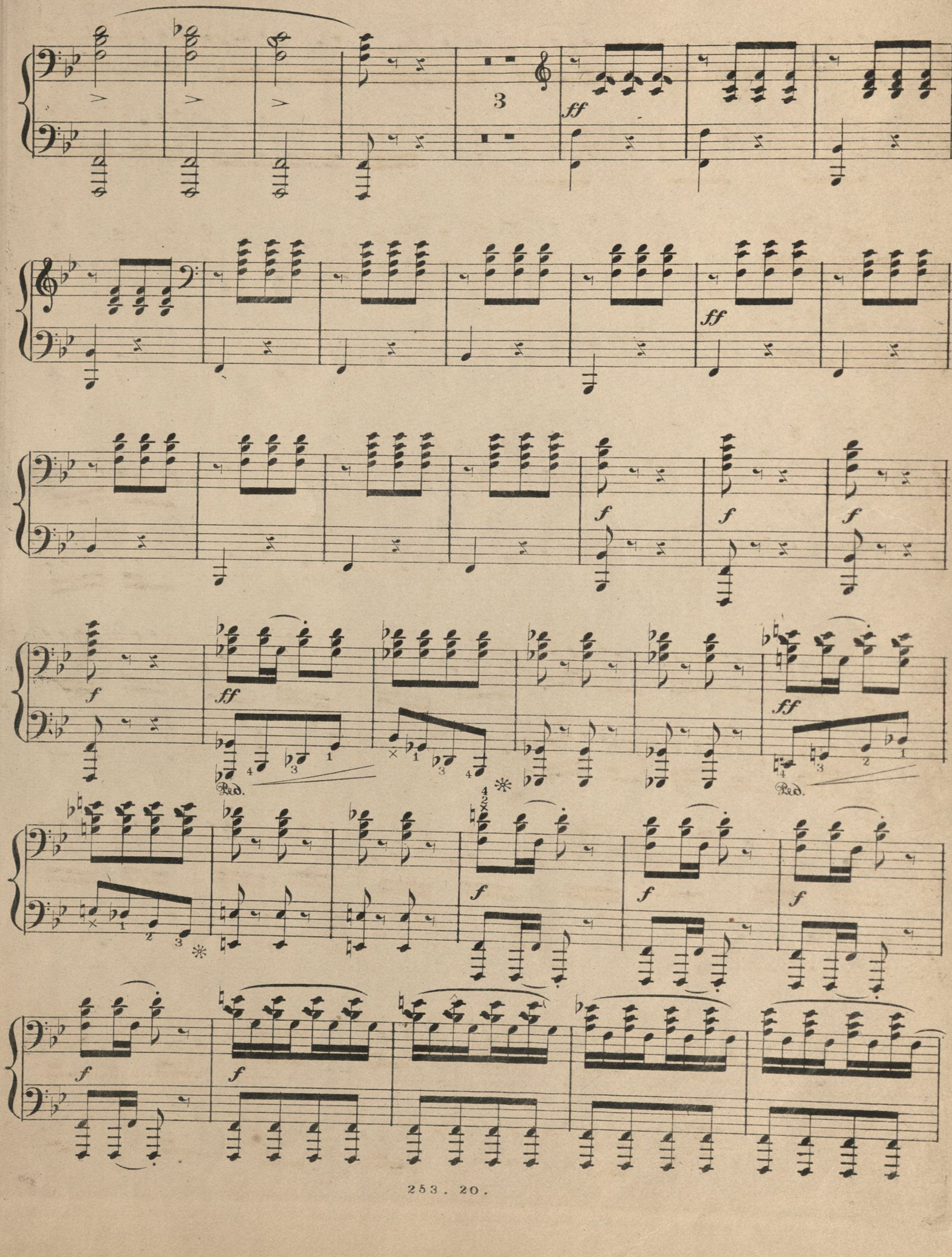
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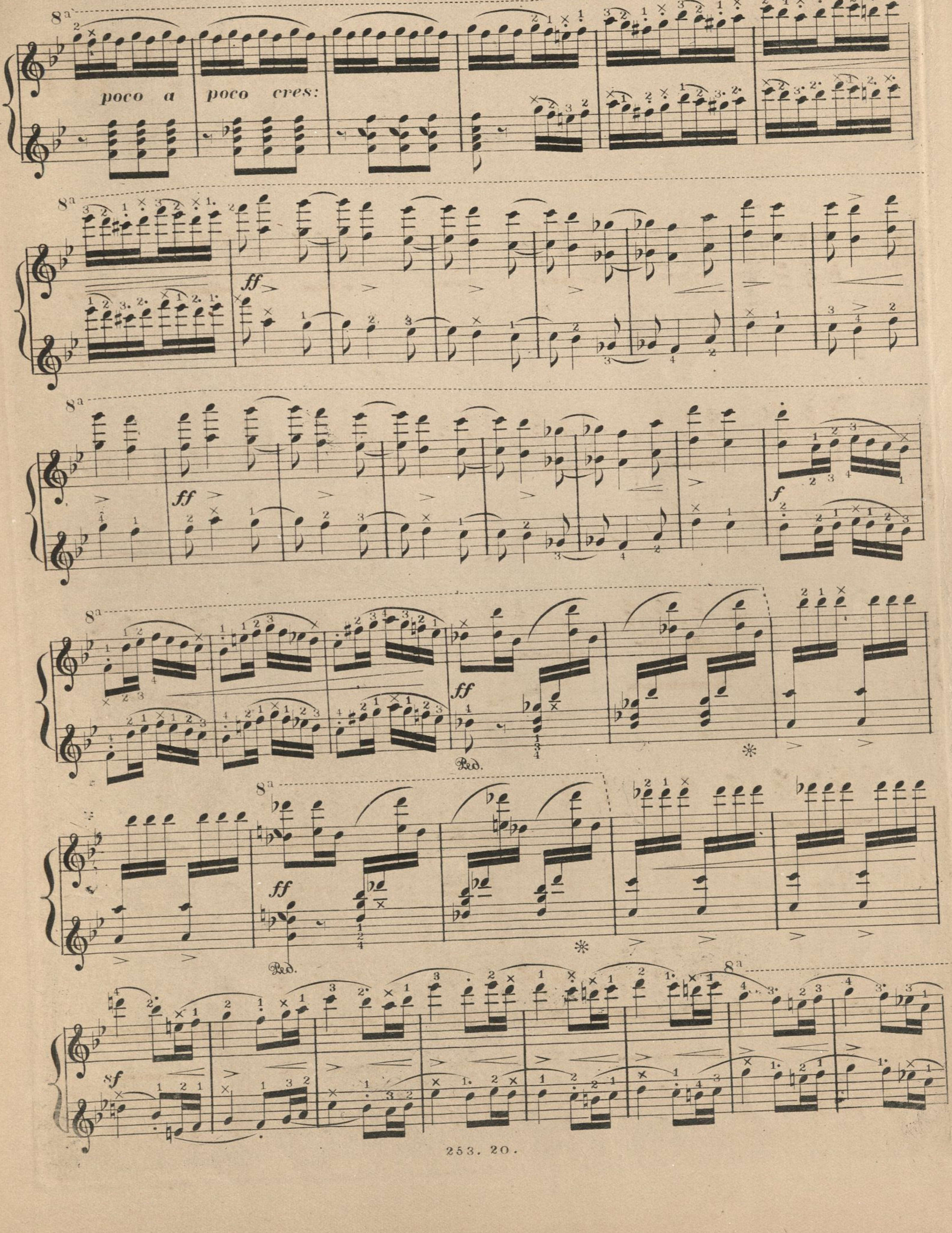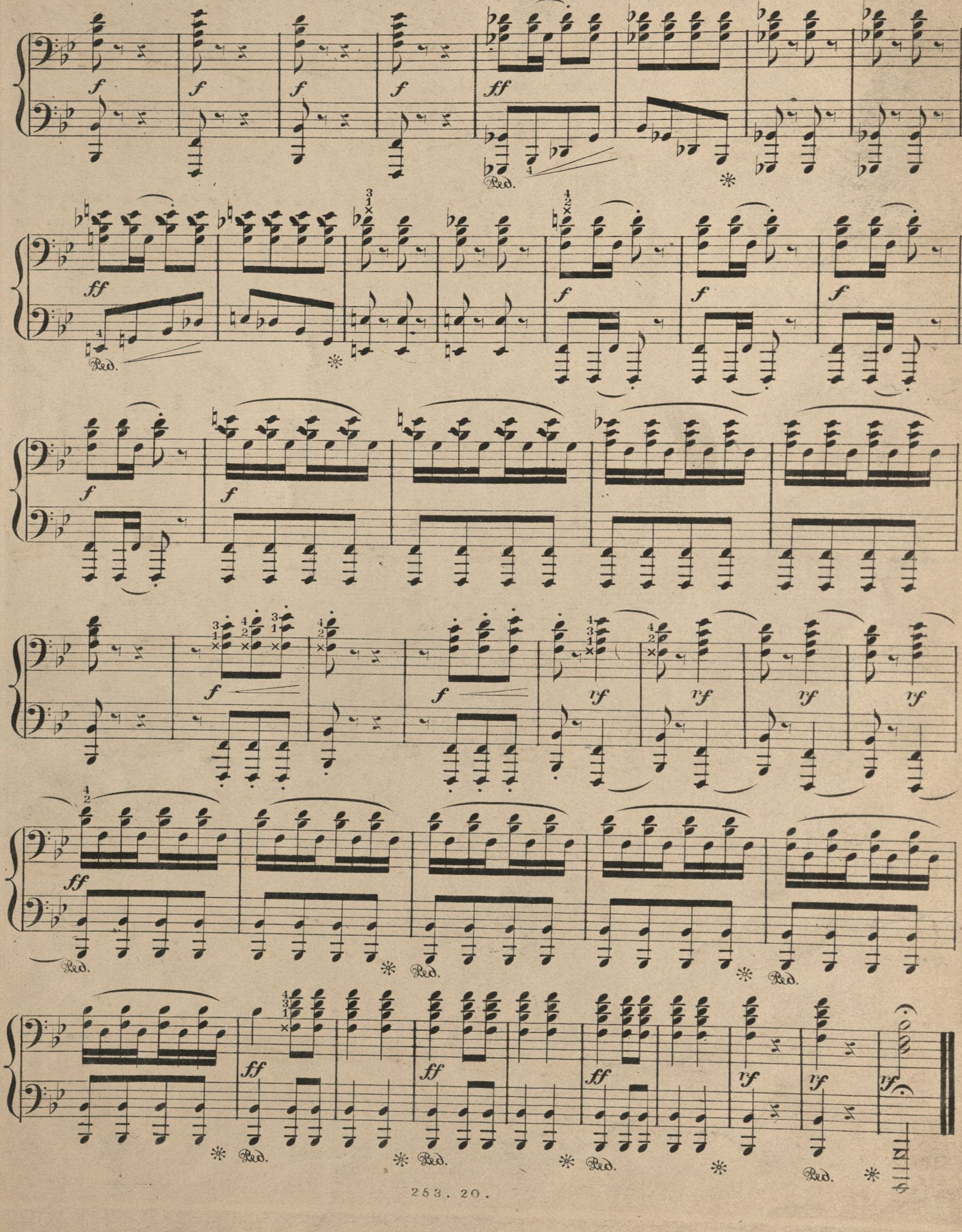



Sostenuto.
Allegretto.
dolce.
rit:
Left hand marked.

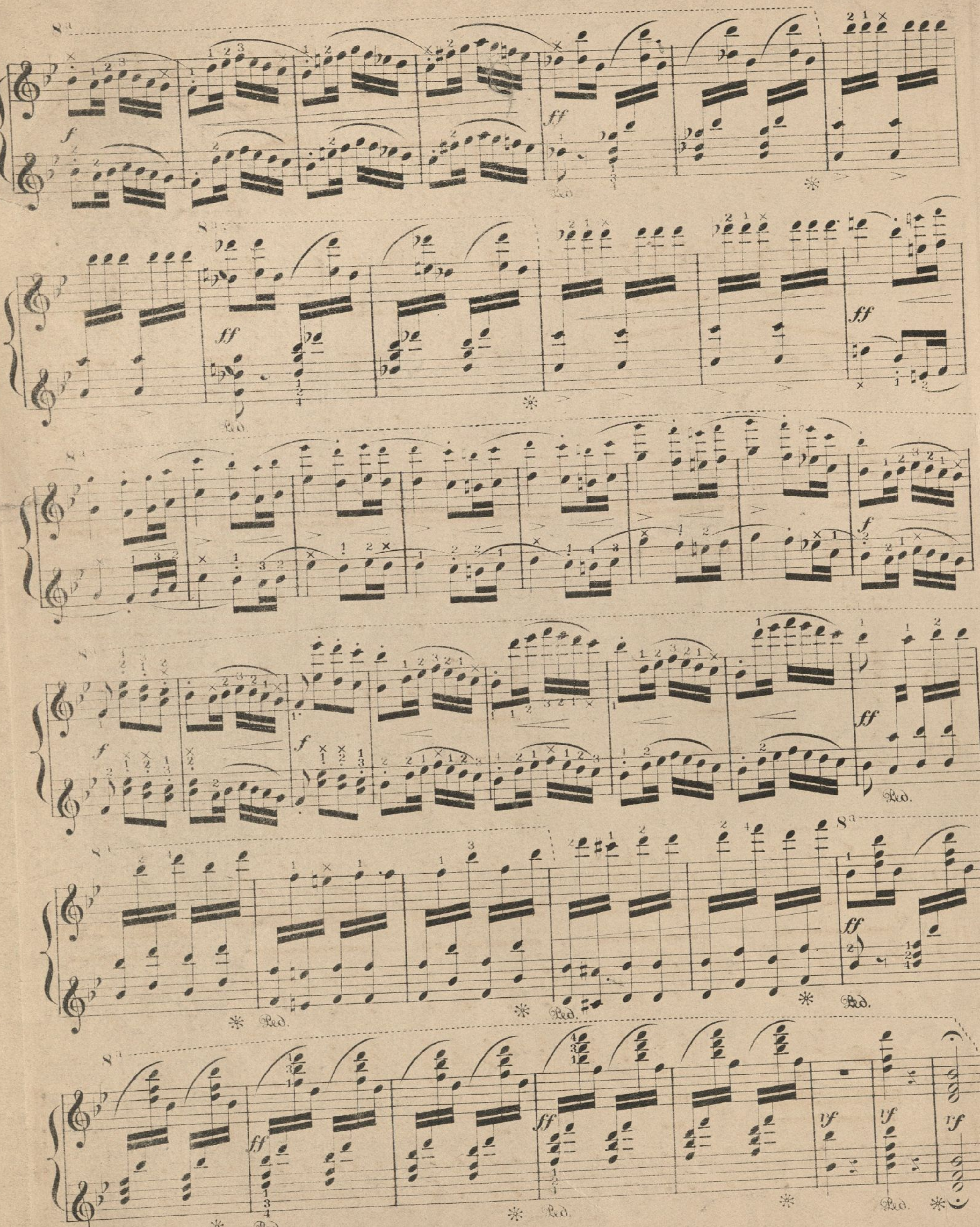

a tempo.
pp
Ped.
f
Allegretto.
rit:
cres:
ff
p


a tempo.
Allegretto.
rit:
cres:


3
ff
ff
f
f
f
f
ff
Ped.
ff
Ped.
f
f
f
f
f


8a
poco a poco cres:
ff
f
sf
Ped.


f
ff
Ped.
rf


8a
f
ff
Ped.
rf

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

Famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., BOSTON, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

ST. LOUIS, MO., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

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Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.
ABRAHAM J. EPSTEIN.

ST. LOUIS, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

BOSTON, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

BOSTON, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

CHICAGO, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

ST. LOUIS, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KAN., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

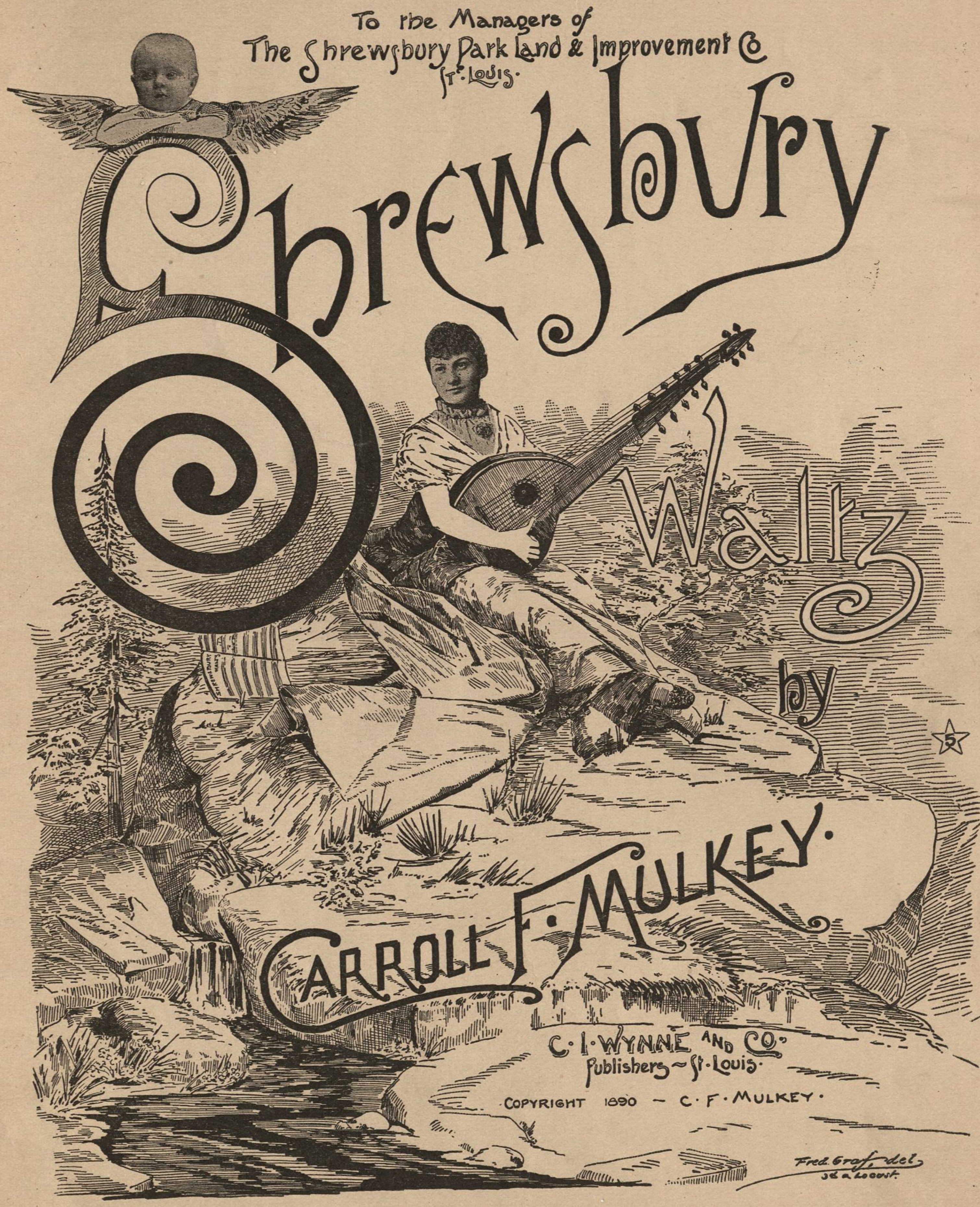
Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

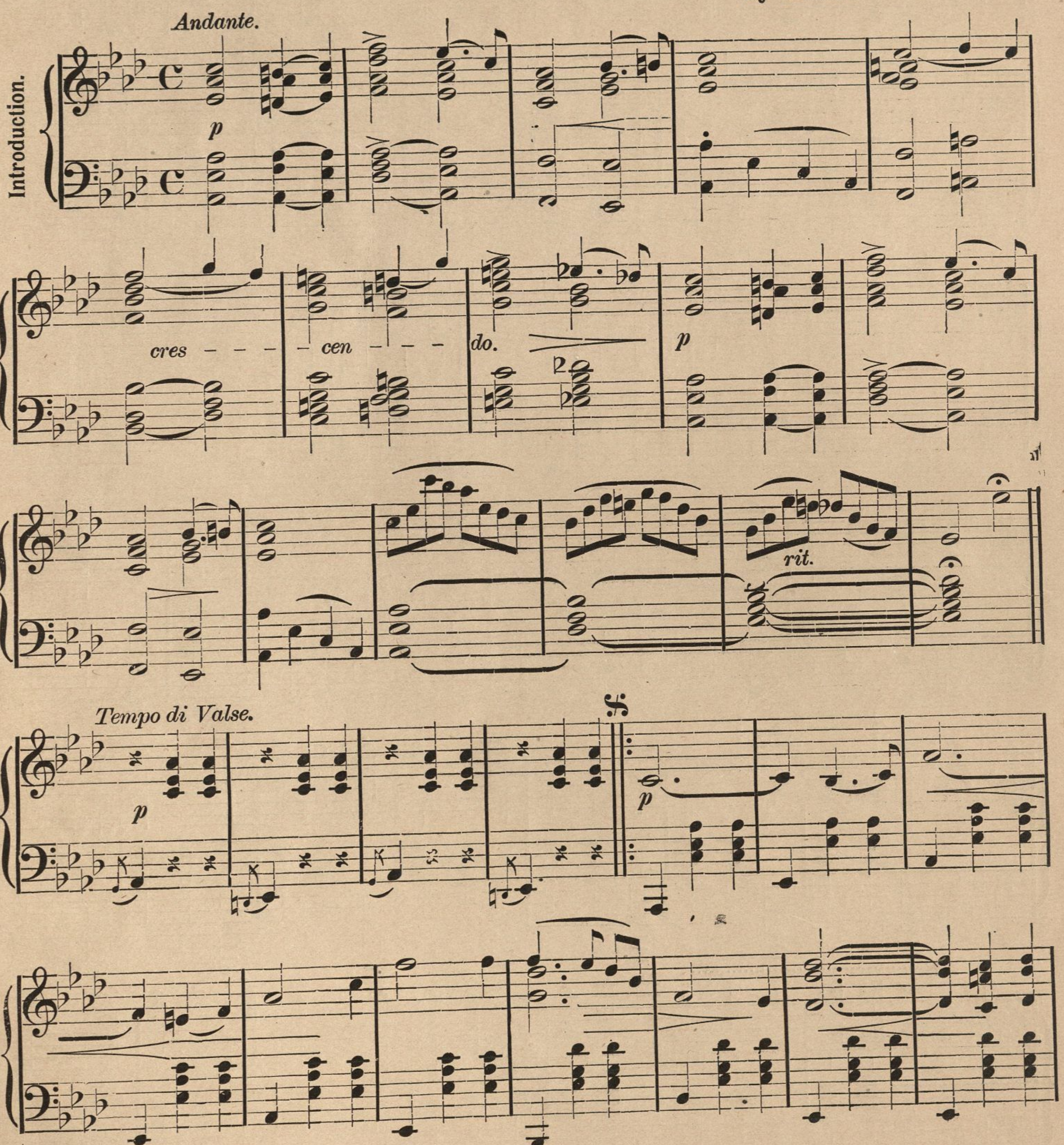
Yours, very truly,

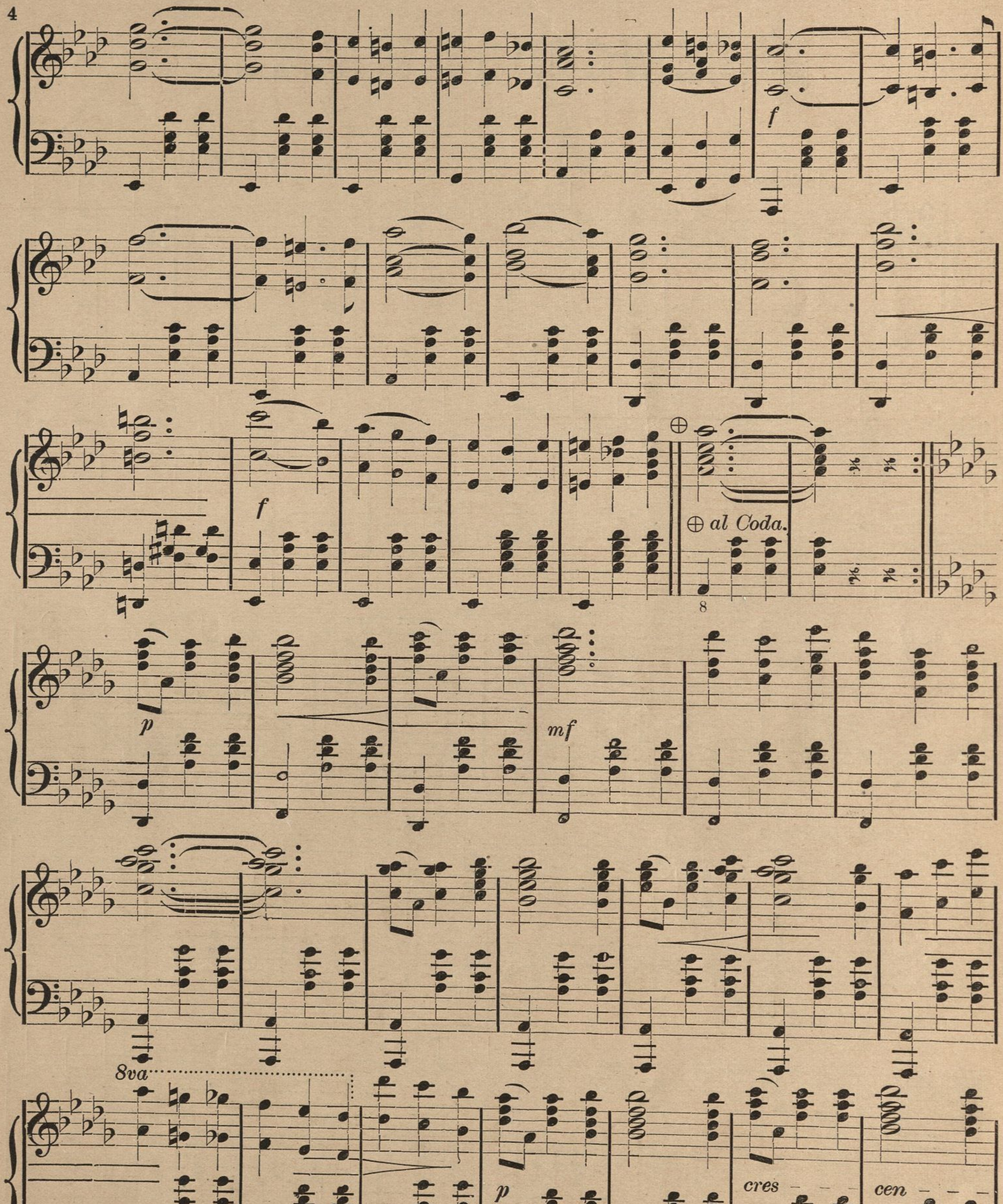
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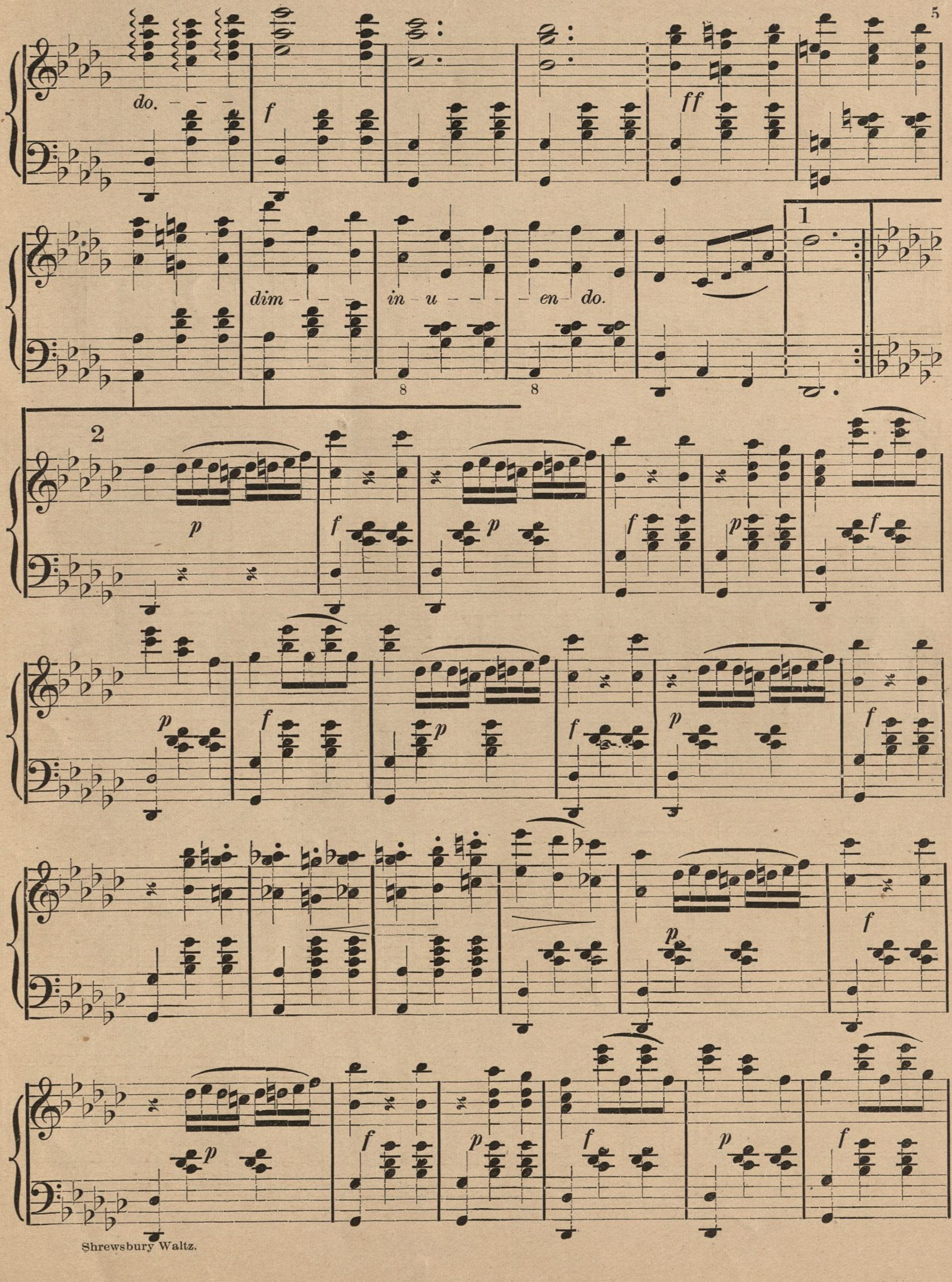

To the Managers of
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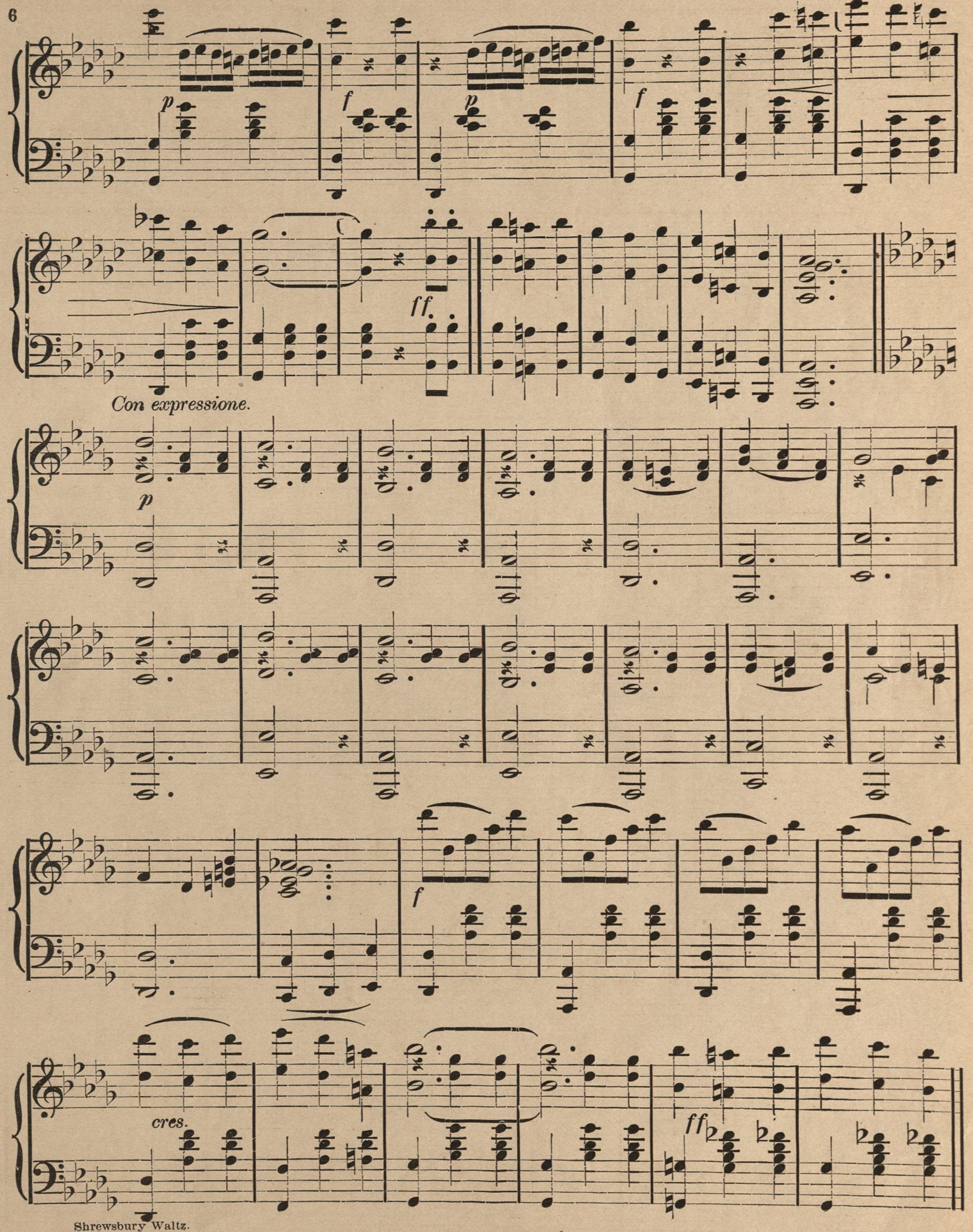
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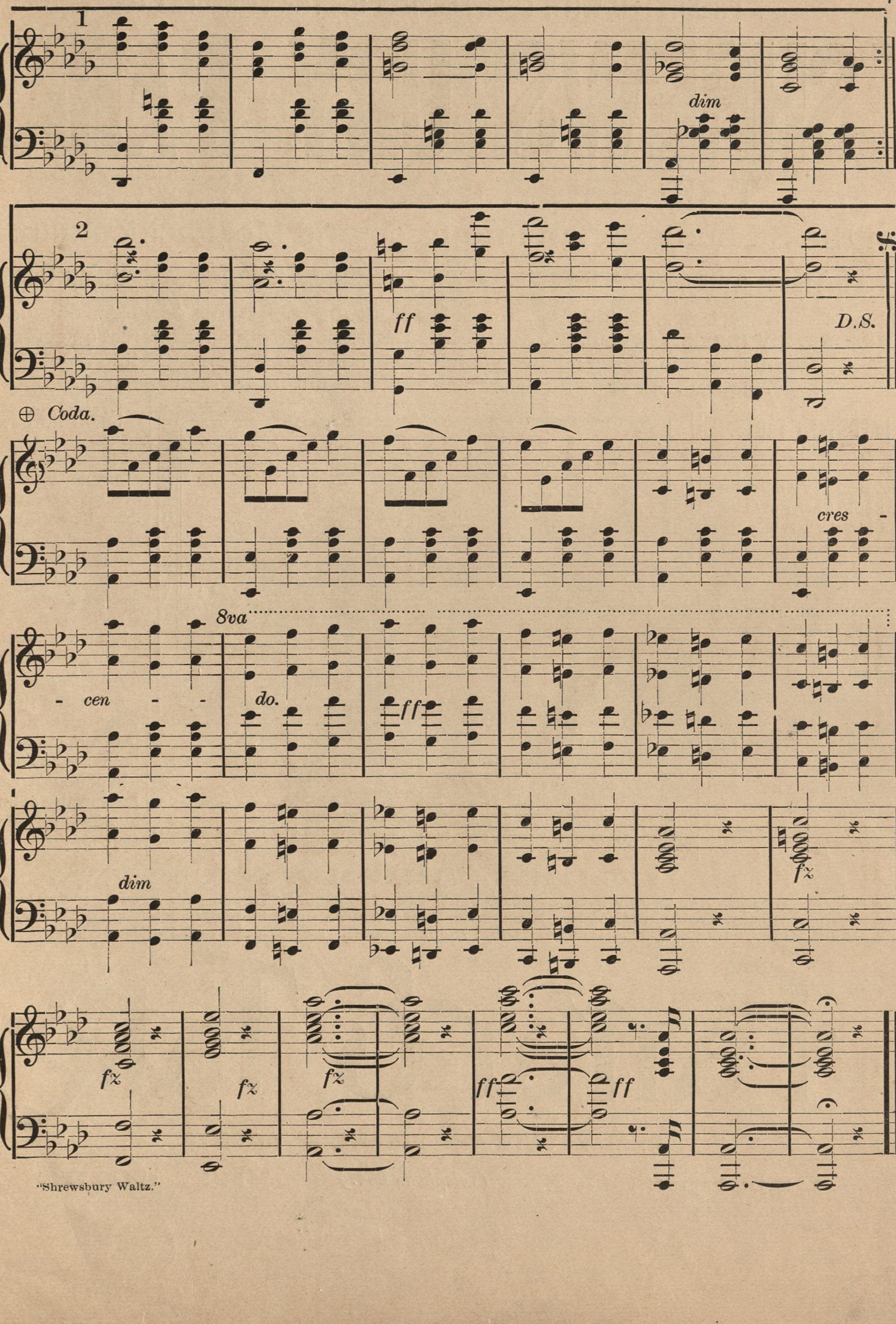
By CARROLL F. MULKEY.




f
⊕ al Coda.
p
mf
8va
p
cres
cen


do.
f
ff
dim-
in
u
en
do.
1
2
p
f


Con expressione.
cres.


1
dim
2
ff
D.S.
Coda.
cres
8va
cen
do.
ff
dim
fz
fz
fz
fz
ff
ff

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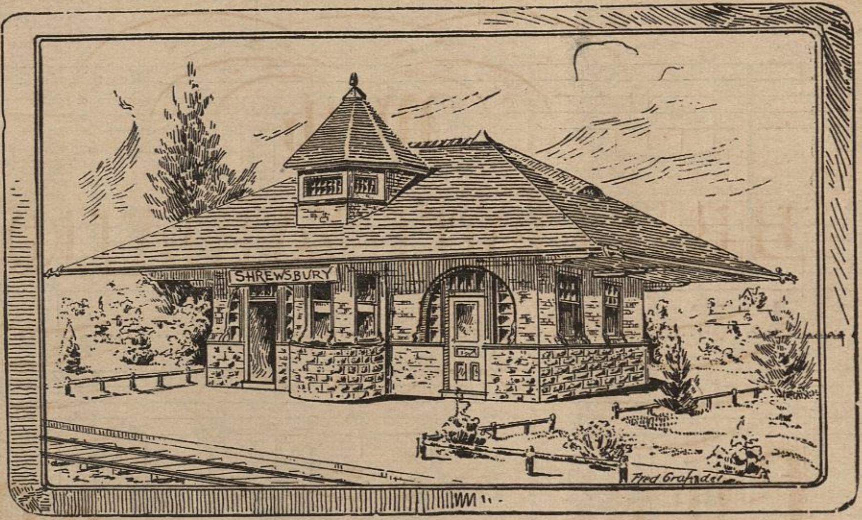
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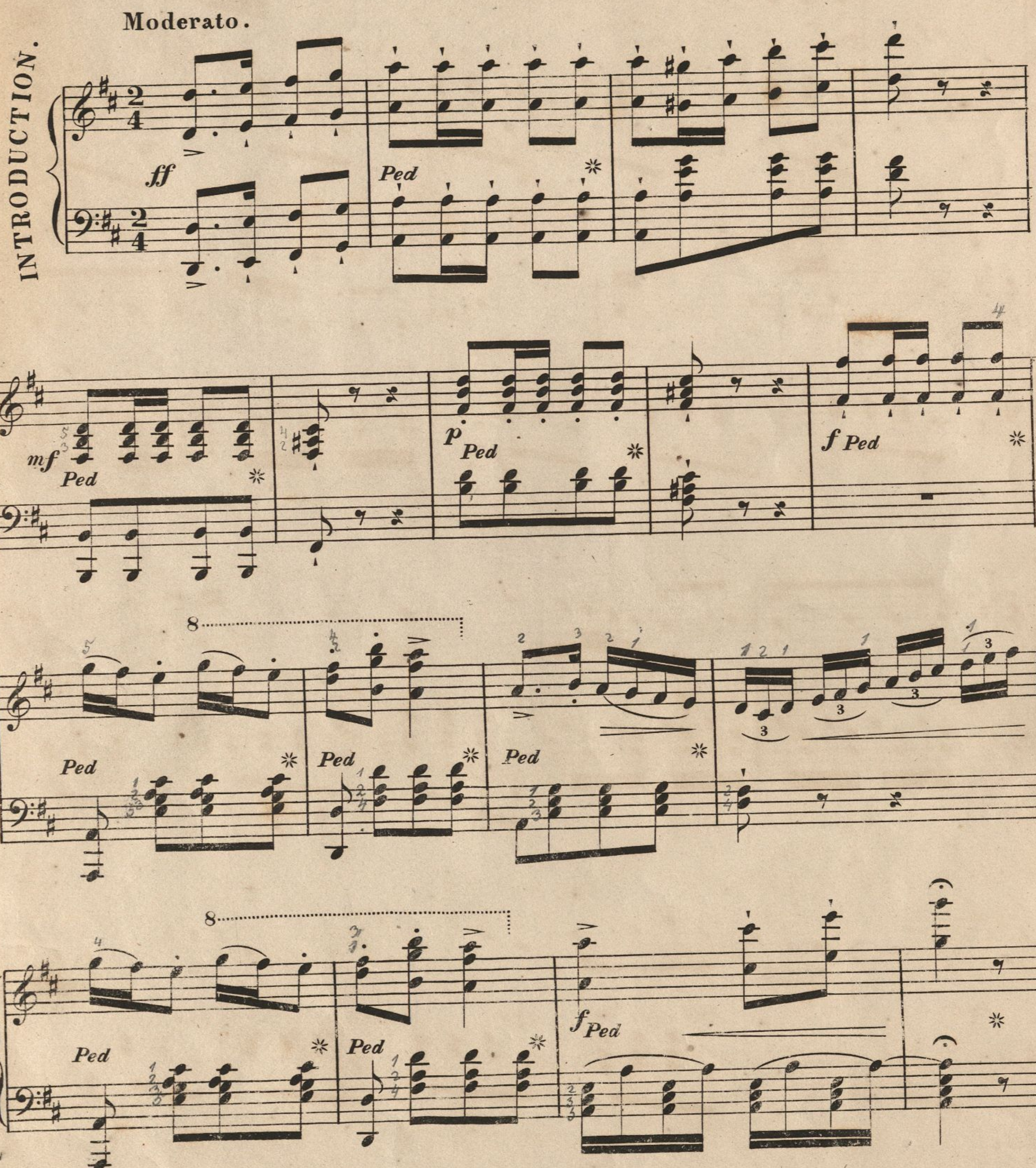
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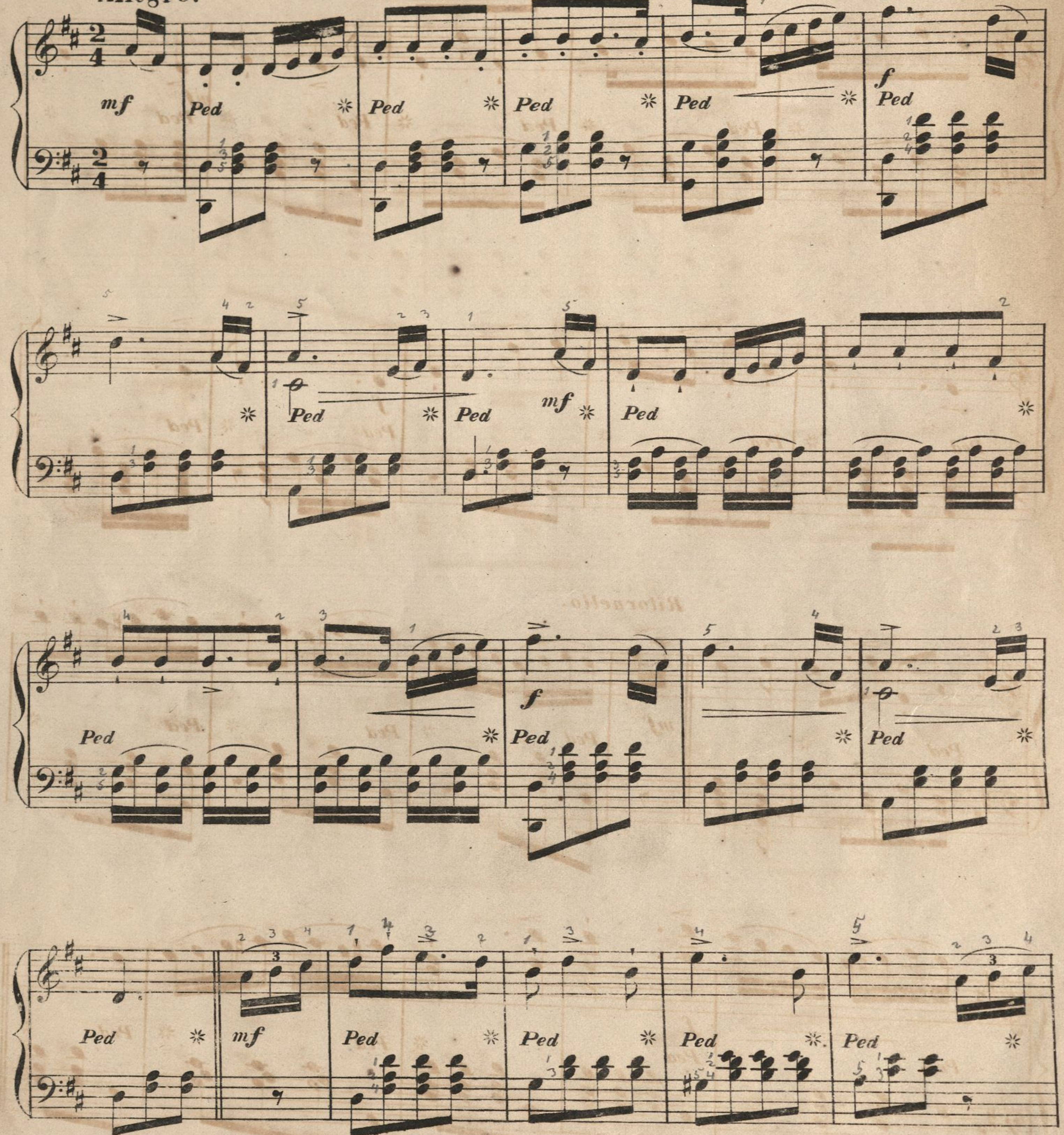
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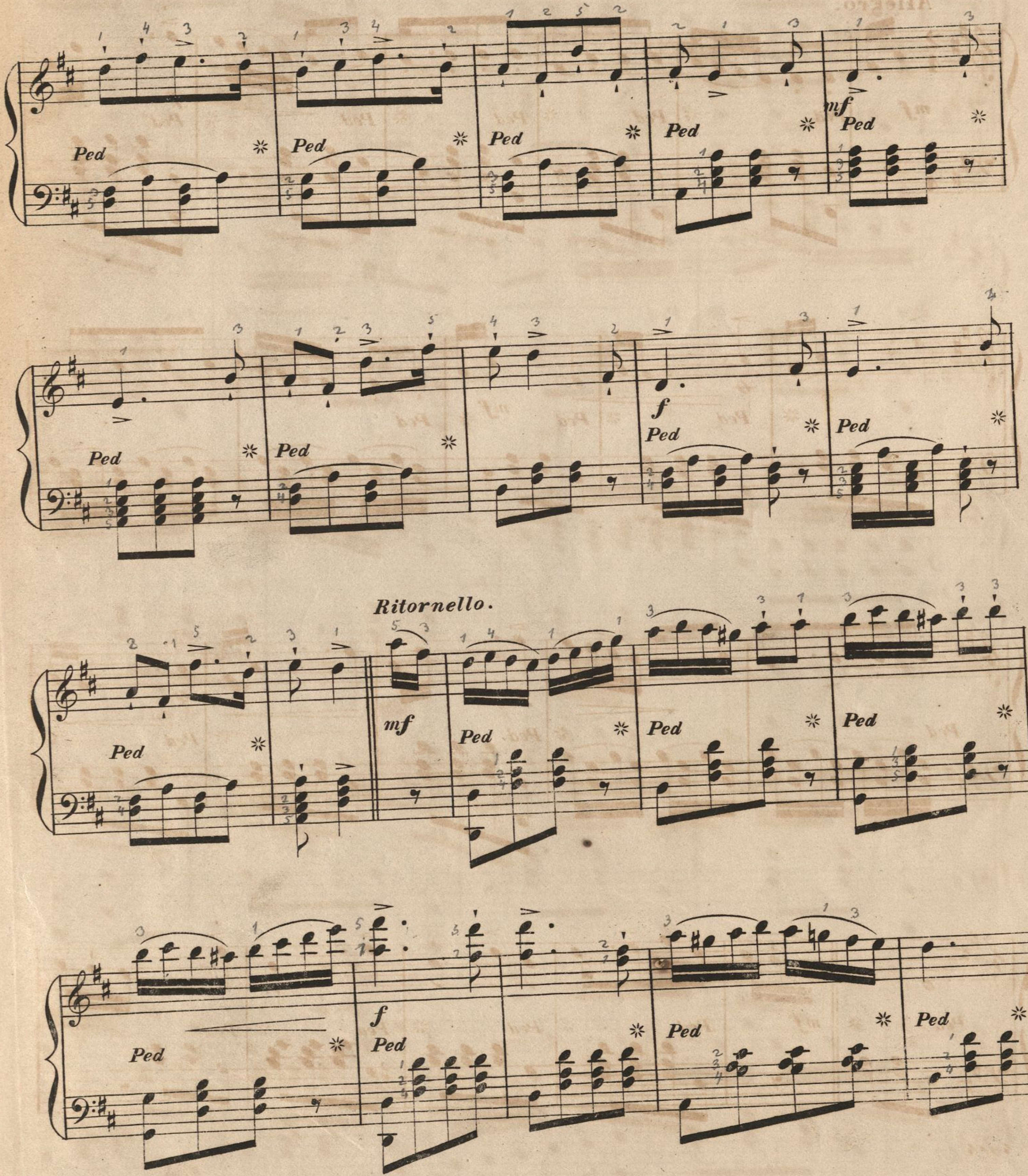
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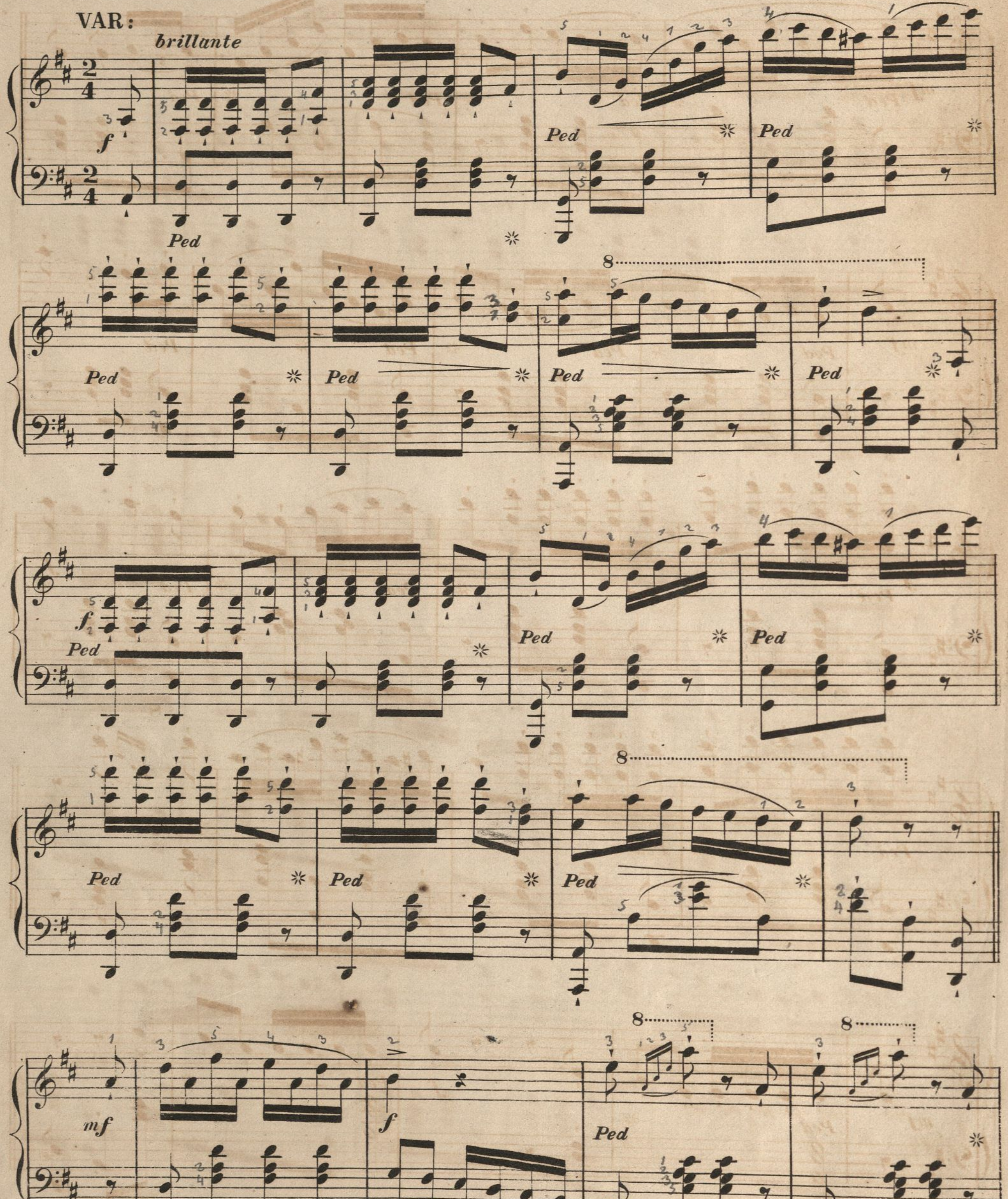
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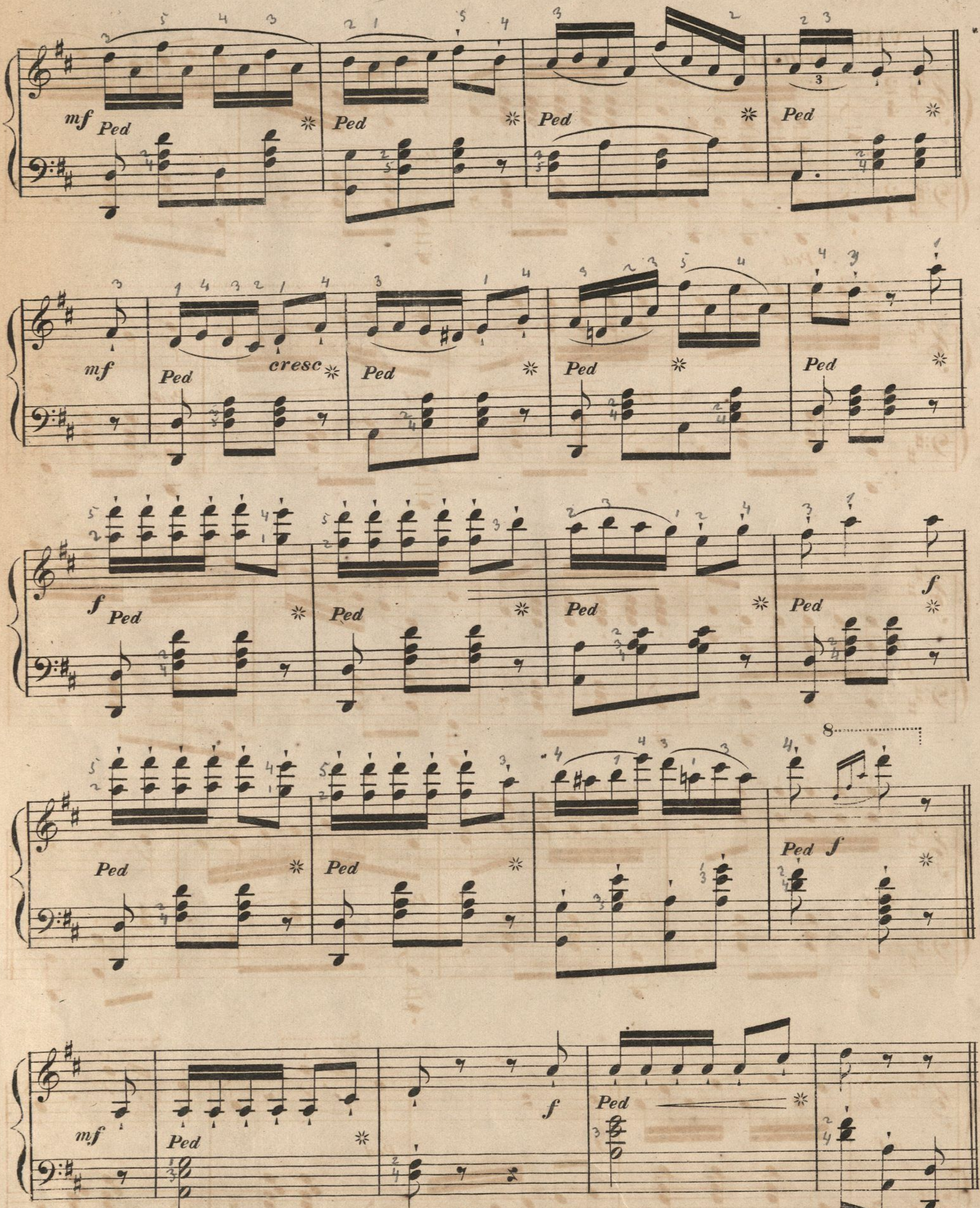


TEMA.
Allegro.

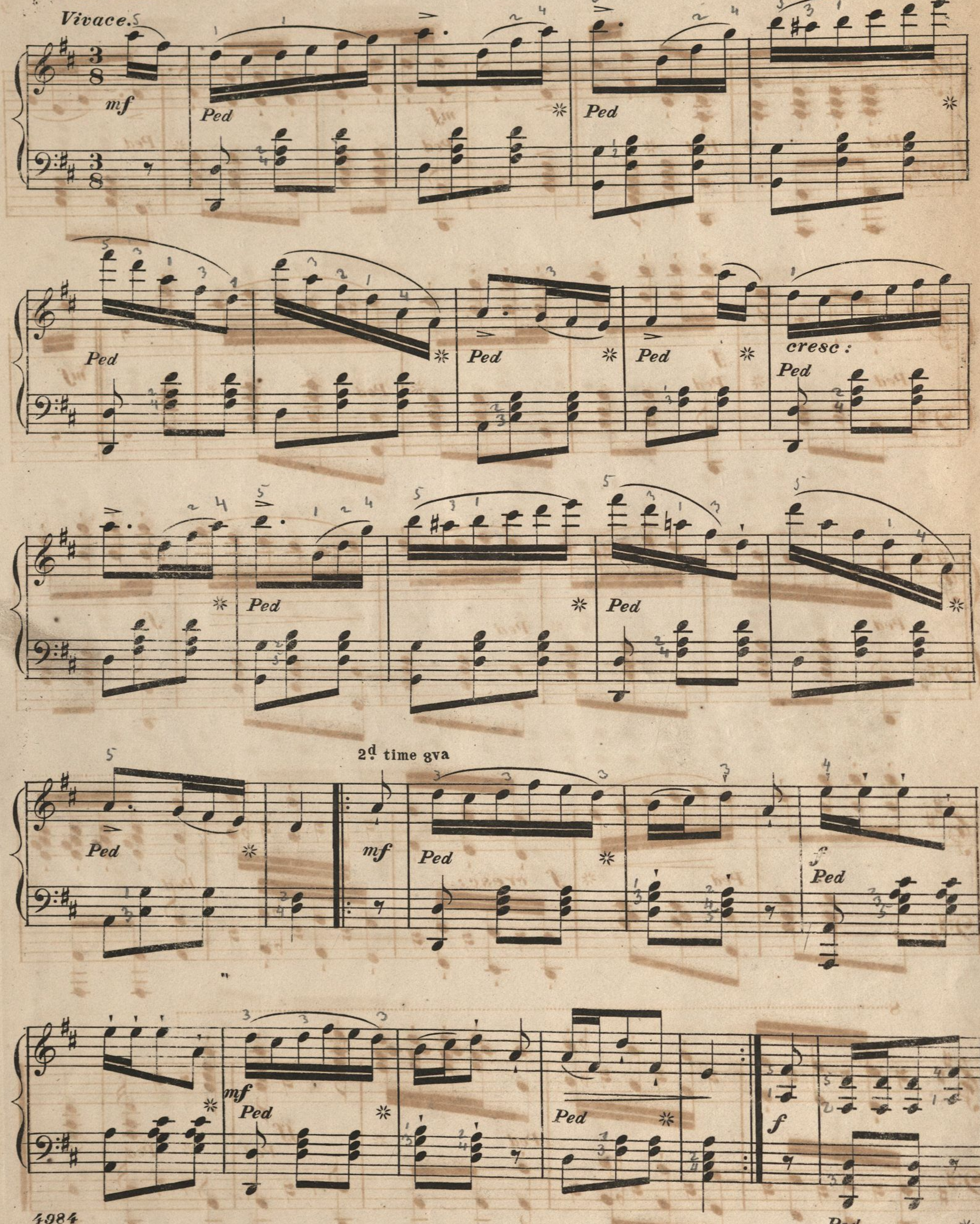


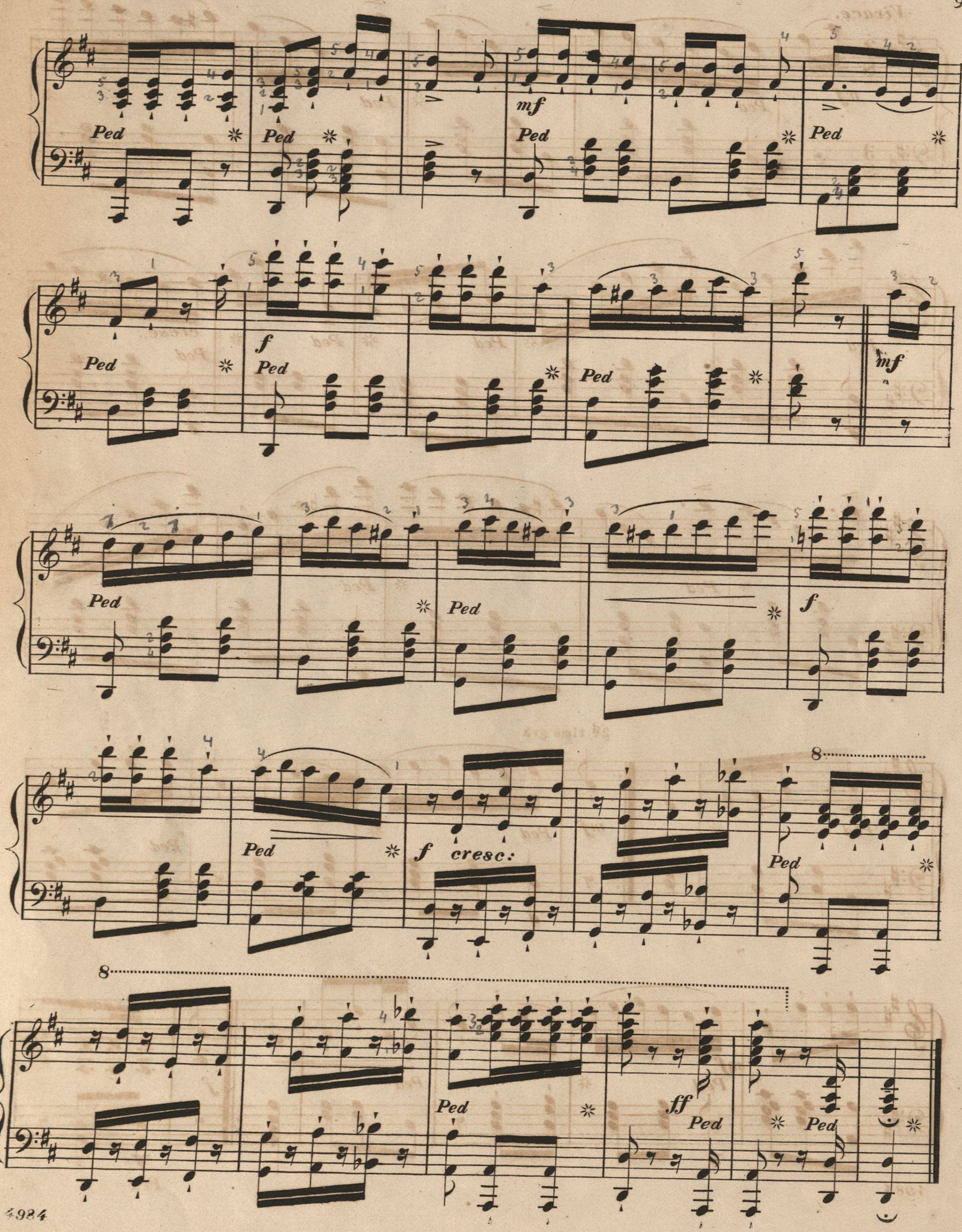

Ritornello.
Ped
mf
f


VAR:
brillante
f
Ped
8
mf


mf
Ped
cresc
f
8

FINALE.
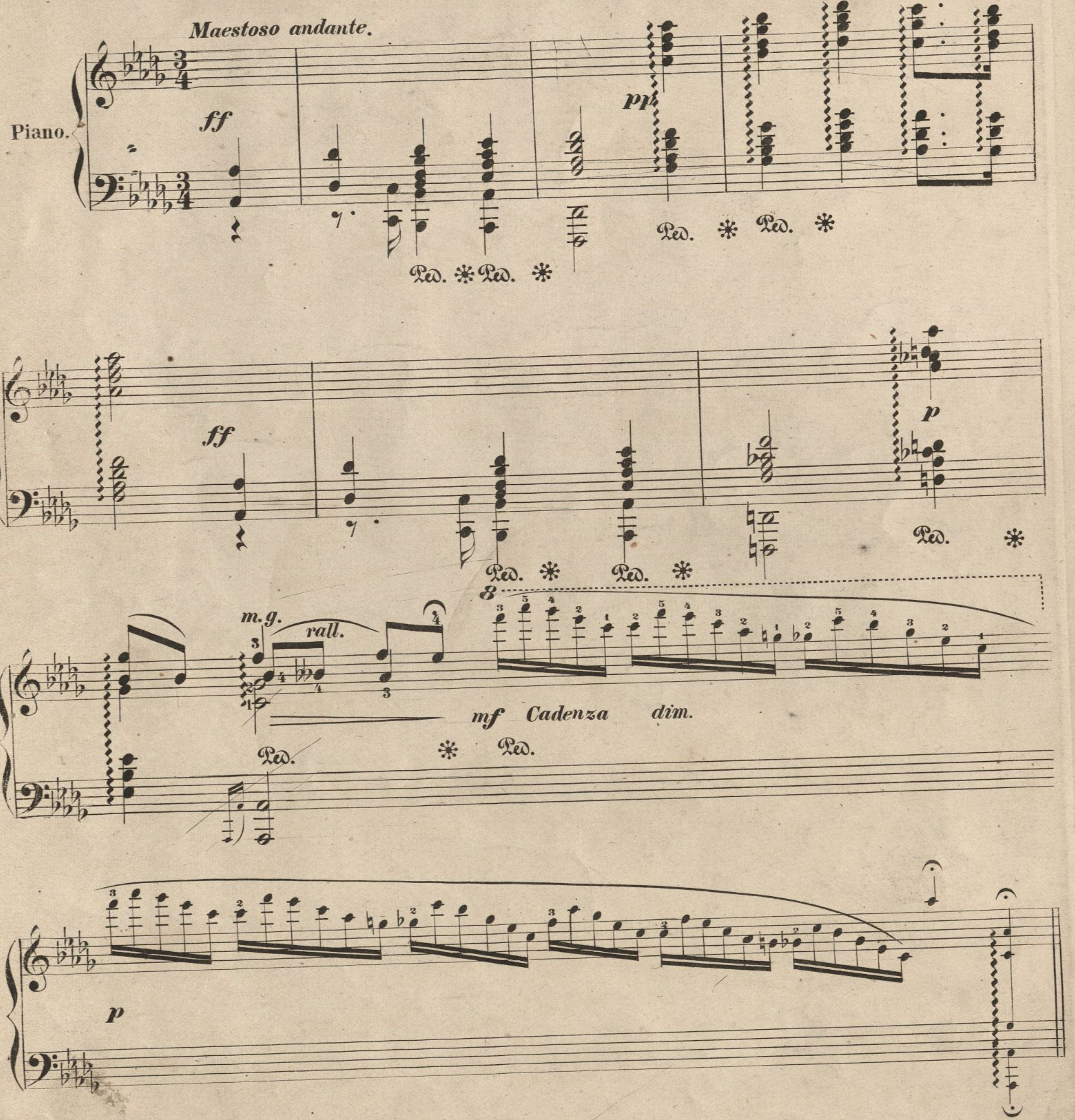



Ped
mf
f
cresc:
ff
8

CAPRICE DE CONCERT.

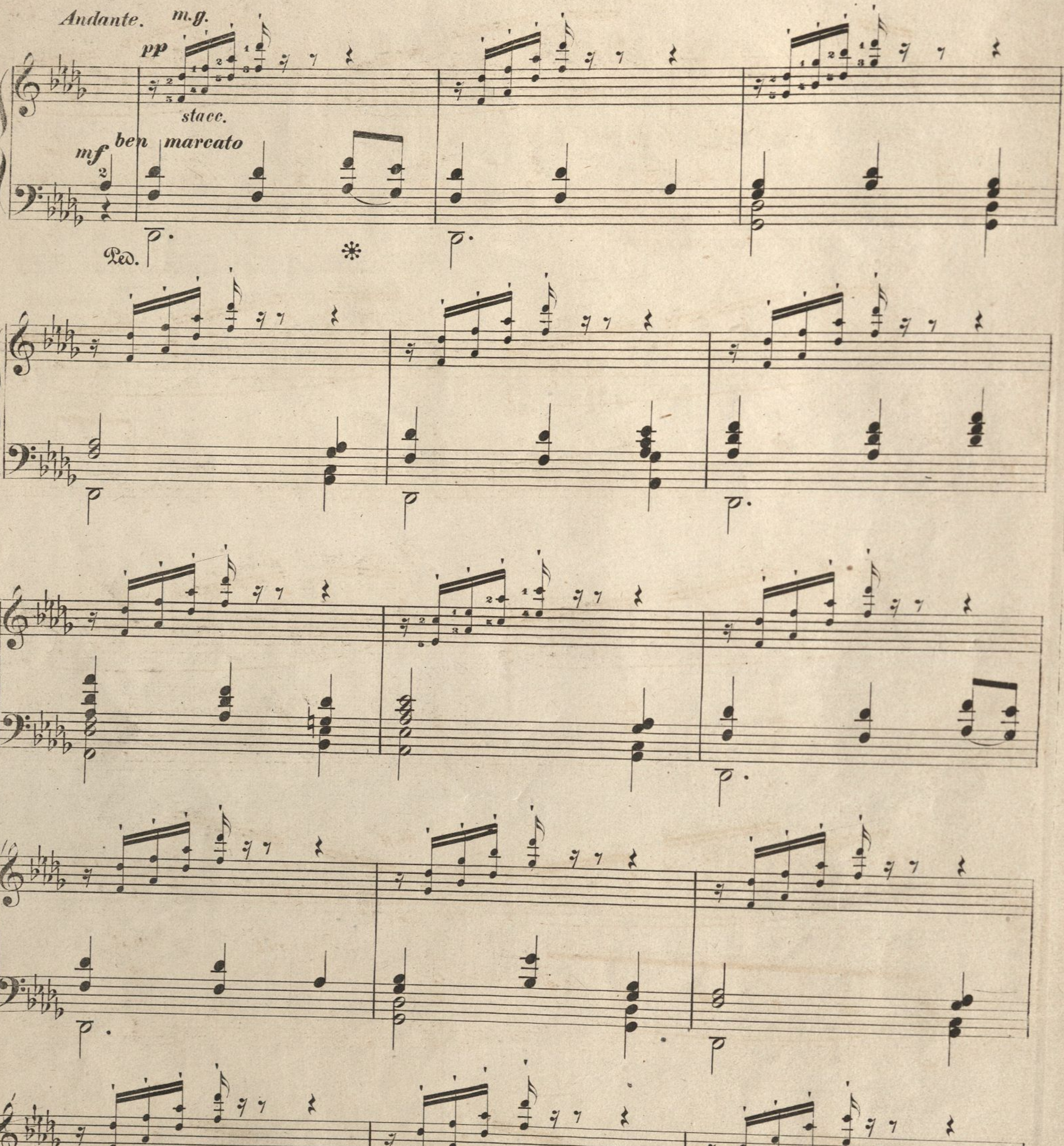
On the popular theme
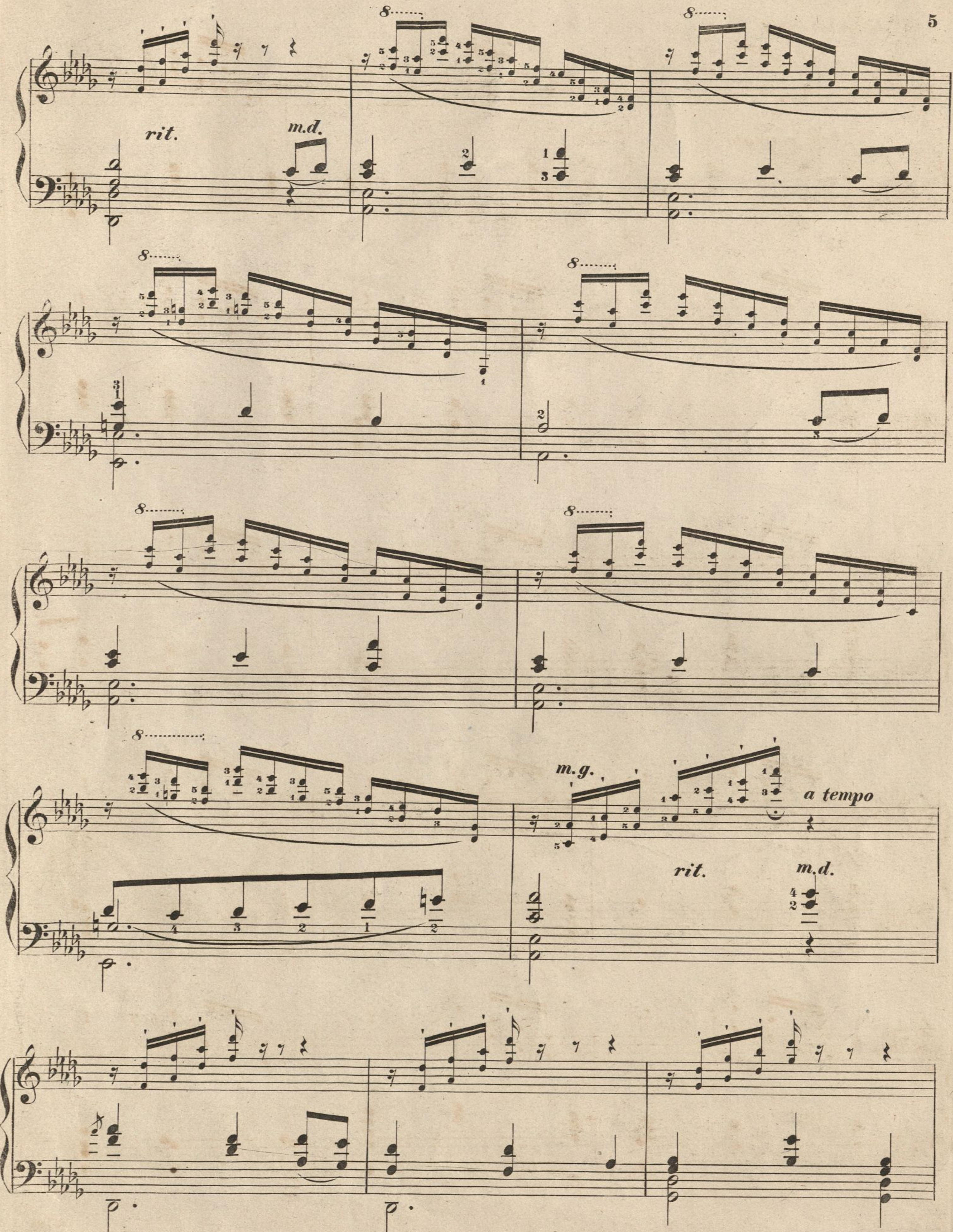
"FLOW GENTLY, SWEET AFTON."

by Edward Hoffman.

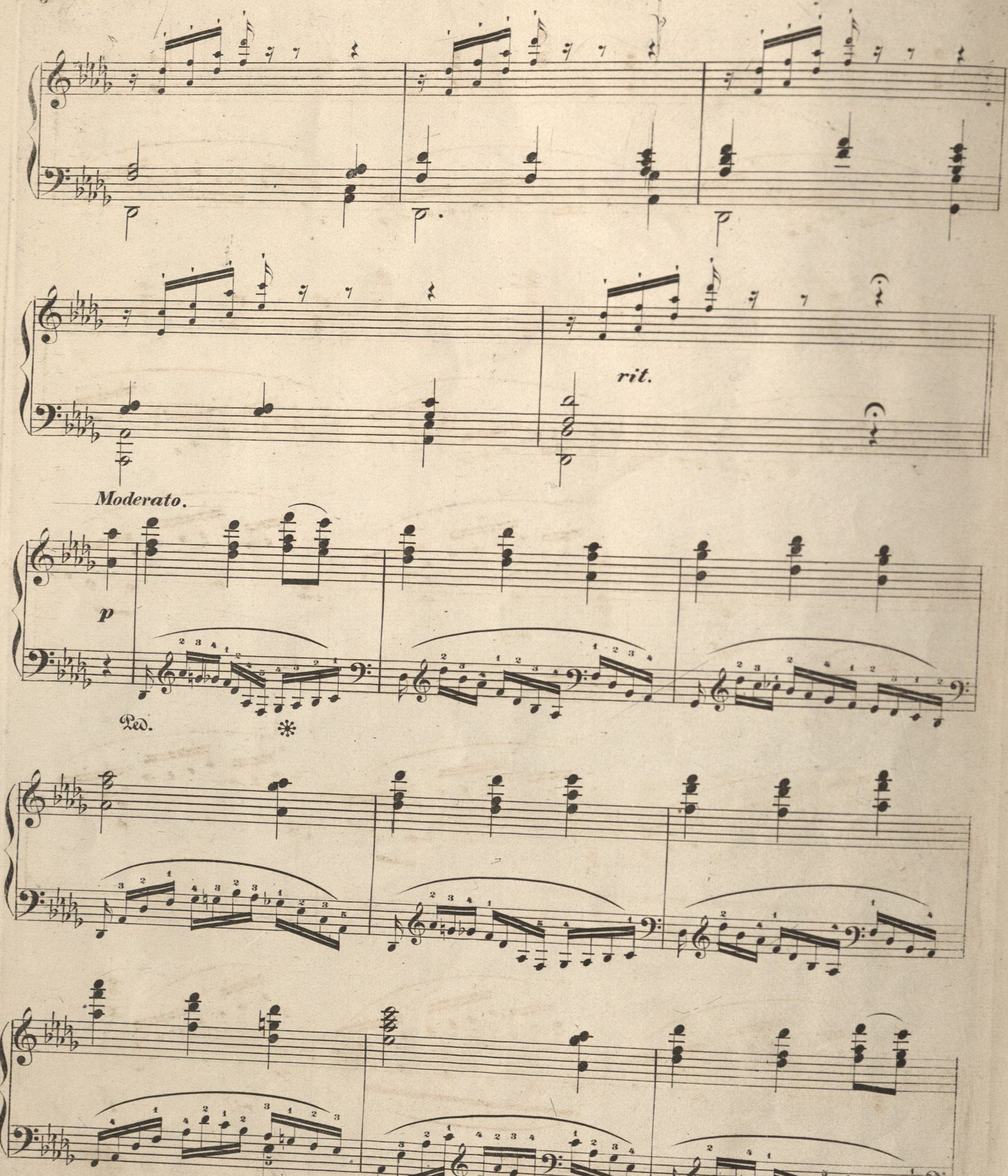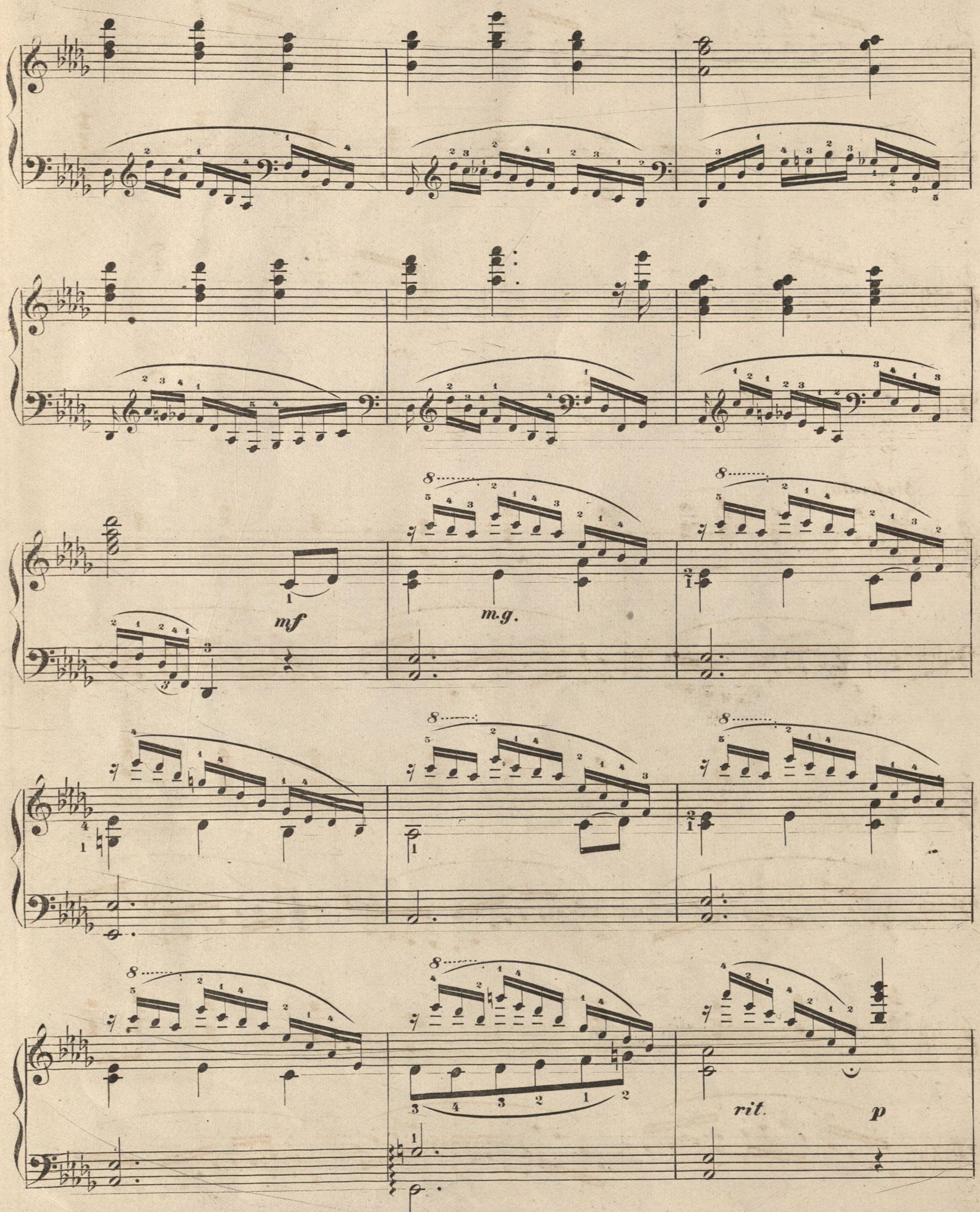


200

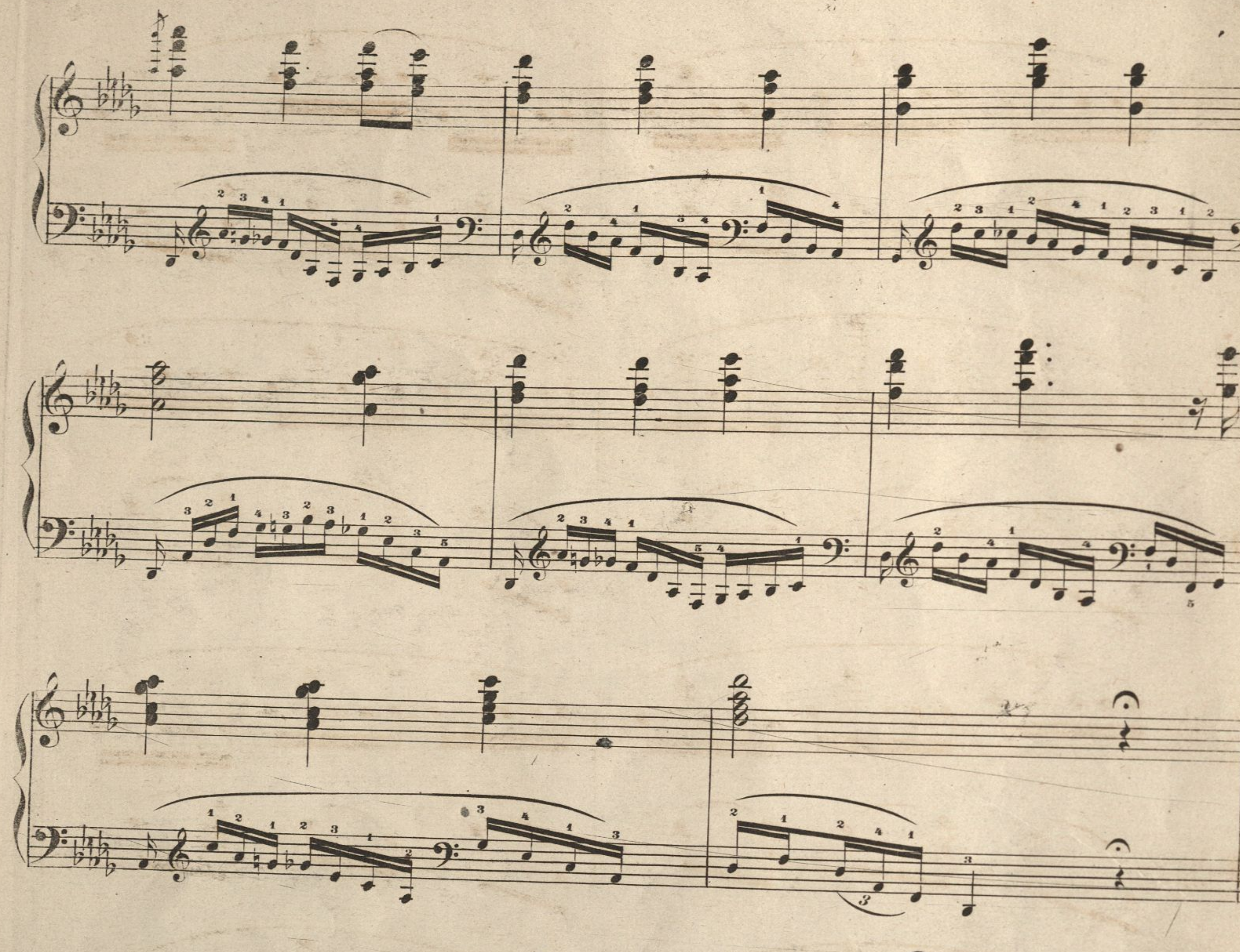



rit.
m.d.
8
m.g.
rit.
m.d.
a tempo
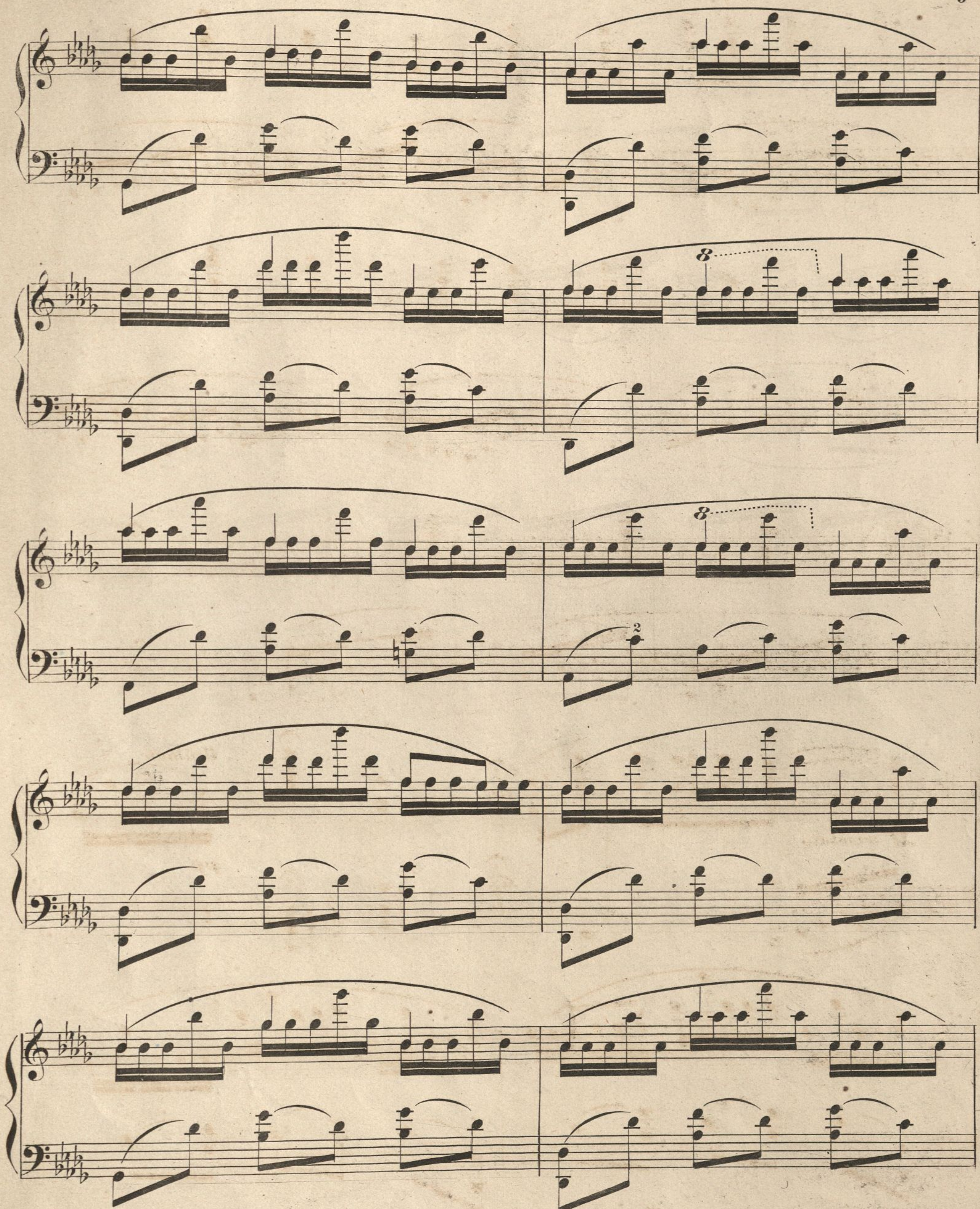
20 2



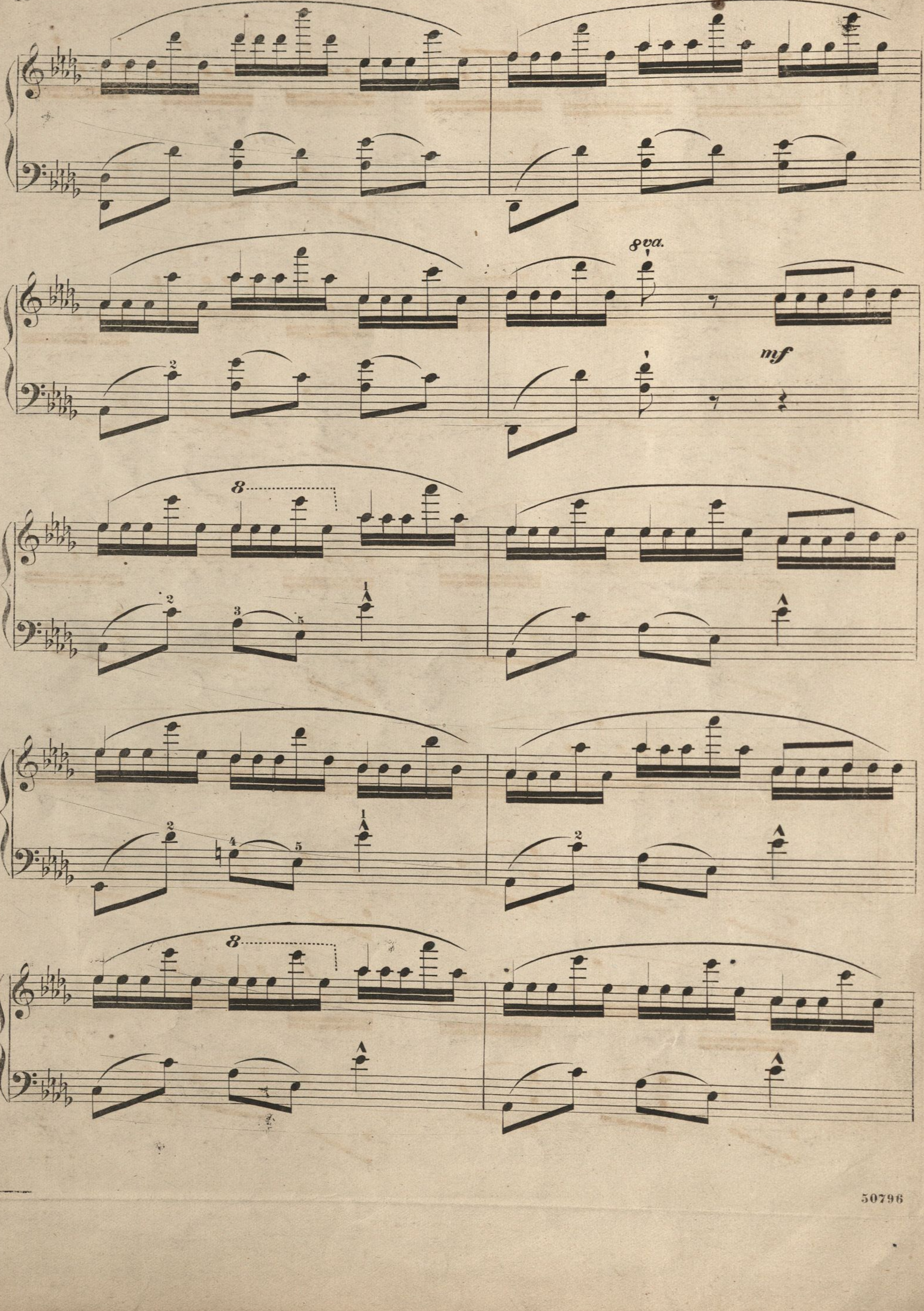

mf
m.g.
rit.
p

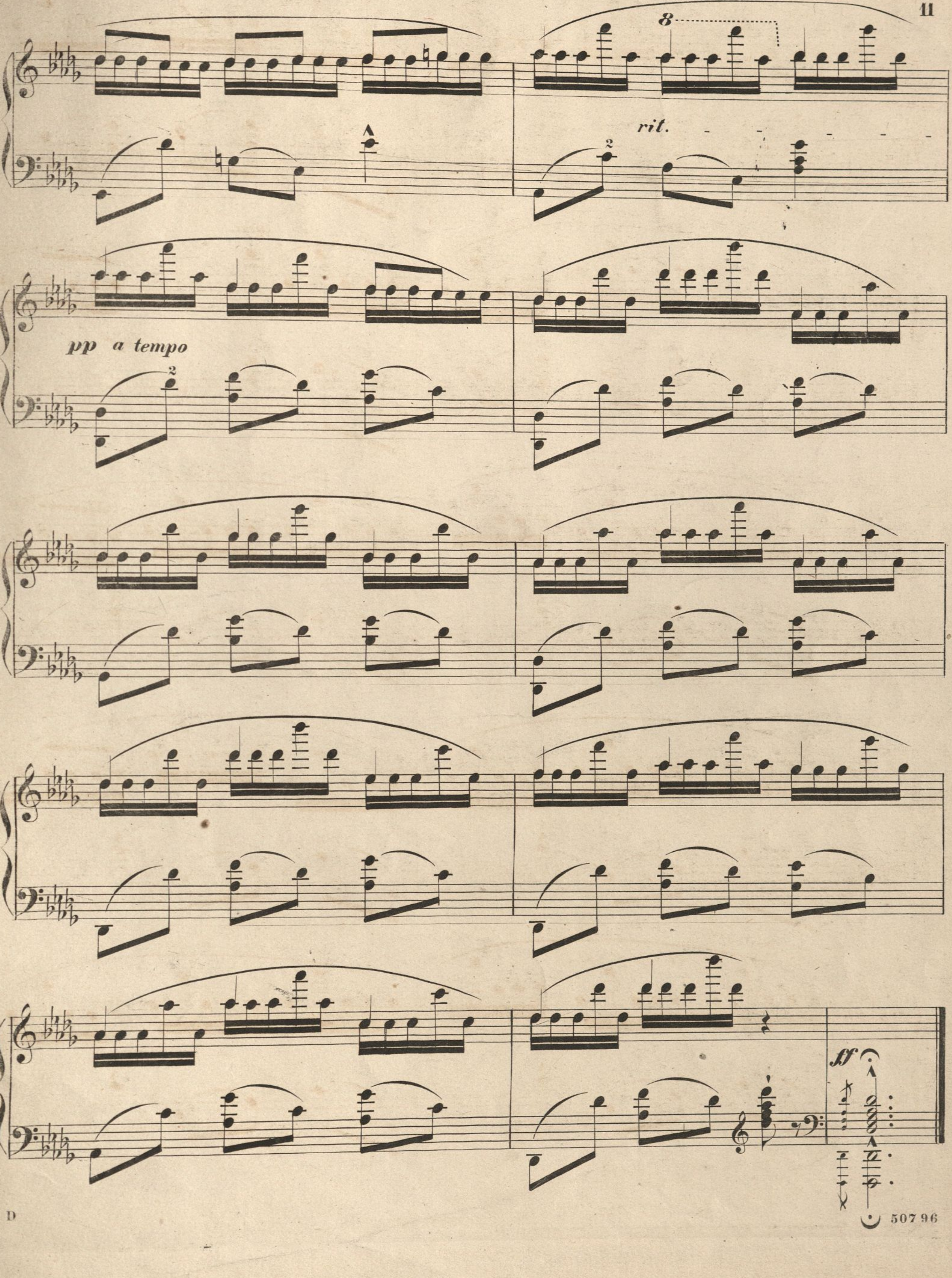


50796


8
8
8
2

206




8
rit.
pp a tempo
ff